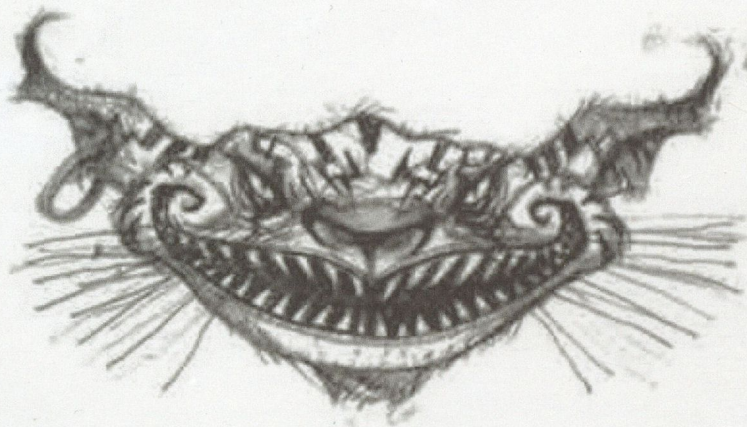


Alice II

Design Document

We're all mad here.



Alice

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OVERVIEW



Alice II is a 3rd-person action adventure set in Victorian London and Wonderland.

Core Concept – A terrifying mystery solved on the streets of London and inside the mind of a young girl on the edge of madness.

Alice is caught between two worlds – London and Wonderland. London is the real-world location where Alice struggles with the reality of life after the Asylum. It is here where she pursues the mystery of her family's death, interacts with characters who help (or hinder) her investigations, and ultimately fights for her freedom and survival as an individual. Wonderland is the world imagined inside Alice's psyche – a mad landscape composed of the impressionistic representations of all the events and characters that have passed through Alice's waking life. It is in Wonderland that Alice is able to examine events that are too muddled by time or too painful to approach in reality.

STORY

The Story of the new Alice

Before the Game

The investigating magistrate found that Alice Liddell's parents and her older sister, Lizzie, were killed in a raging fire that occurred after midnight, on November 11, 1863. That fire is thought to have started when a lighted oil lamp accidentally overturned in the highly combustible library of the family's Oxford home.

Alice was badly burned in the blaze, and so severely traumatized by her family's horrific demise, that learned opinion deemed her insane—a danger to herself (and possibly others). She was institutionalized. Following ten years of various “treatments,” she emerged from intermittent catatonia, and demonstrated (occasionally) a cogent if not entirely healthy mind. Though plagued by “troubling hallucinations,” no good purpose was thought to be served by further incarceration.

Possessed of a small inheritance, though bereft of family and friends to whom to turn for companionship, she left the isolation of the asylum in the fall of 1874, “to do something truly useful” on the outside. She found a place at one of the numerous private clinics in London's miserable East End that arose to serve the area's vast impoverished juvenile population.

In the Game

Alice does “humanitarian” work at the clinic and serves as a dog's body—orderly, hand holder, toilet cleaner, errand runner, etc. The unpaid labor is consuming, but potentially rewarding as she thinks that though she can't “cure” herself, she'll help others who have been psychologically, socially, and physically damaged or abused.

The clinic director, Angus Bumby, a seemingly “selfless servant to the poor and friendless” is sympathetic to her. He's attentive; his work assignments in the “community” make her feel she's doing some good. But she has confided that she's seen odd things on these missions of care; troubling, distressing, fantastical things. She wonders if she's retreating from reality again. Is she destined to be always on the brink of craziness?

The director seems dedicated to her “recovery.” In fact, he is not. He is, in part, responsible for her abnormal condition. She did not come to his clinic randomly. And a fragile, unbalanced, perhaps psychotic Alice serves his interests. He knows more about the fire that killed her family, than the Board of Inquiry that declared it an accident. And he fears that a sane and strong Alice may uncover facts that he wants and needs to remain concealed.

Bumby, once a talented if presumptuous Oxford undergrad, had been to the Liddell house for tea on two or three occasions. He became unsuitably infatuated with young Lizzie, and made some awkward overtures that were immediately and decisively rebuffed. Some months later, humiliated, angry, but still hopelessly smitten with Lizzie, he entered the house late one night through the library doors.

While assaulting Lizzie, he smothered her, rather than be exposed by her screams. He locked her bedroom door from the outside as he left, taking the key. As he re-entered the library, he upset Dinah, the cat, whose scrambling

dislodged the lit lamp and a conflagration began. Alice heard the “crash” of the glass lamp but assumed it was just Dinah, knocking over another vase.

Alice, alone escaped the inferno. Lungs full of smoke, heart full of grief; mind severely unhinged. She recalls many years later that she saw Bumby outside the house that night, standing by the firemen, and assorted gapers. Gradually she’ll come to remember that he was once an unseemly admirer of her sister and that Lizzie thought him extremely creepy and . . . she’ll remember that just before the fire, when she was deep asleep, she heard a scream—which was not part of nightmare, but was her sister. But that’s to come. At the moment, Alice is just learning about the clinic’s work, and Bumby’s methods.

Bumby believes that Alice has no rational awareness of what really happened the night of the fire. But, as he witnesses her “work,” he learns that Alice is a strong and perspicacious character. Despite his efforts, she has stripped away some of her unearned guilt and its accompanying neuroses. Though she has no reasoned suspicion that the fire was other than an accident—something tugs and pulls at her subconscious mind that makes her continue to pick at the congealing scab that covers the tragic and debilitating wound.

Bumby probes Alice’s growing awareness of the “truth.” He sends her on various “errands” in East London all alleged to be related to his charity work among juveniles—a salvationist mission, a doss house, an opium den, a seedy pub, the docks, a warehouse along the river, a slaughterhouse, etc. An assortment of con men, prostitutes, thieves, seamen, drunks, and other typical East End characters feed into and play havoc with her visions, fantasies, nightmares, and psychoses. This is Bumby’s plan.

Bumby hopes to drive her further into her disturbed self and away from “unhealthy” suspicions which might turn her toward the truth. That truth is now complex and multi-layered, in addition to being grotesque. Bumby is (at least) a rapist and murderer; he has a guilty secret about the fate of Alice’s family; with it he holds Alice as a prisoner to her own feelings of guilt; he has nauseating plans for exploiting Alice; and he is running a foul criminal enterprise under the cover of a charitable institution. Ultimately, all his efforts must fail.

Without initially knowing what she struggles to understand and resolve, she confronts a combination of Wonderland/London locales and characters, and continues to work through and overcome her “hallucinations,” her guilt and her remorse. She begins to break through her debilitating trauma. Through a kind of detective work, revelation, and discovery, she begins to “sense” the truth. But who would believe Alice? An anonymous government agency? The Metropolitan police? No, she will have to find justice on her own. And she does.

Bumby is exposed, undone, and eliminated. And Alice must live with the truth. Which is no easy thing.

THE PLOT

A sequence of questions is at the core of A2. Alice is constantly (though often reluctantly) searching for answers that will make her feel secure, less depressed, more whole. Basic questions (Who am I? What is this fantastical place I continuously find myself in) morph and transition into more complex, mysterious and dangerous queries.

The background to the current Alice comes (mostly) from AMA, though knowledge of that game will not be mandatory for understanding or playing the new Alice. Player's of the original will find content "treats" linking this new chapter of Alice to the previous.

CONTEXT FROM AMA

Alice's parents and her older sister, Lizzie, were killed in an intense, raging fire, several years ago. That fire is thought to have been started, when the rambunctious family cat accidentally overturned a precariously placed lighted oil lamp in the paper-strewn library of the family's spacious Oxford home. Young Alice was so traumatized by her entire family's grisly demise, that she was institutionalized. Her Doctor, H.Q. Wilson, consulting physician at the Rutledge Asylum, believes that her trauma stems from a combination of survivor guilt and the (mistaken) sense that she might have done more to save her family. It is clear to him (and us) that in fact, her parents saved her life, before perishing themselves. In year 11 of her "treatment" she made real progress, emerging from her catatonic state, and occasionally demonstrated a cogent if not entirely healthy state of mind.

STORY PRESENTATION

In crafting a virtual world, we have at our disposal every method of delivering meaningful story. These would include:

- Set design, dressing and lighting
(building a layer of ancillary storytelling into all environs)
- Key plot/dialogue
(crucial dialogue and events which provide impetus)
- Character development
(particularly the main playable character)
- In-game dramatic events
(supporting underlying story themes, gameplay, world)
- Written/recorded materials that can be perceived by both the player and Alice, which can provide general insight, elaboration and back-story
(found objects, Diary, bottled audio messages)
- Musical theme
- Ambient sound effects
(describe environment, lead player)
- Game and Level Design
(any and all gameplay can narrative context, as well as support pacing)

Every moment the player spends holding the controller the story is unfolding. **Every action** performed by the player, every event they witness and every tiny conclusion they draw can help to strengthen and develop our story.

DRAMATIC EVENT TOOLSET

Alice 2 will dive into deep, complicated narrative waters. Alice will experience dramatic, often painful events which we hope will challenge Player's emotions and reason. To communicate this intricate and powerful story we'll need equally powerful and intricate story telling mechanisms. Those are outlined here...

TOOLS

Design tools and Player controls that facilitate seamless, highly interactive dramatic storytelling.

Lock-On = Look-At

Look-At is a Player-controlled request for *additional dramatic detail*. It is context sensitive and toggles on/off immediately at Player's request. For Lock-On to be useful its use must be pre-planned on a per-NPC, per-scene, and per-event basis.

Using Look-At Player can request a dramatic view of interesting NPC dialog, action, or scenery.

Not to be used in places where it could be confused with fighting lock-on, as we're overloading the control scheme. Hence, it is ideal for London locations (where there is no action-based Lock-On) and Narrative White Rooms in Wonderland.

Examples of Use:

- Request more detail from a *passive* London NPC dialog stream. IE: A drunk repeatedly mutters something unintelligible. Locking onto this character causes him to look up at Alice, then say, "Wits ya gockin at? amurNay jaked! Open ya jessie!"
- NPC *actively* conveying information inside a Constrained Environment – Look-At delivers more dramatic camera direction. IE: Alice listens to the Queen of Hearts monologue about "stuff". Player presses Look-At, the Queen will continue her dialog, while at the same time the camera will move free from Alice to provide Player with a more dramatic view. In an *active* scene like this, the camera position will be pre-set and could contain movement scripting to give the scene more *emotional* feeling.
- View a passive narrative event (like "police chasing kid" scene) from a more cinematic perspective. Locking onto this event would cause the camera to swing in behind the action, then track closely as the police push the kid to the ground and beat him to a pulp. Event specific *motion* could be communicated (IE, when fists meet the kid's skull the camera shakes a bit).
- Behold a vista or awe inspiring sight from an ideal cinematic vantage, including the possibility of a lightly directed cinematic camera.
- Idea: Look-At used in an environment where there is no immediate context (Player is lost or curious) might turn the camera (and Alice) towards the nearest point of interest or hint/guide item in the vicinity.

Dialog Corridor (Monologue Camouflage)

A Narrative White Room constructed to engage Player in some action for a set amount of time while dialog or other information is conveyed. Could take the form of a literal corridor, along which Player *walks*, while dialog is delivered by an NPC or other source.

Examples of Use:

- A push-wheel which must be turned 360 degrees and will take 15 seconds to complete its movement. During this time an NPC is able to convey dialog information. The action covers for the monologue. When the wheel reaches its final position a door opens to allow exit from the area.
- Player must stand on a floor plate trigger to assist (holds a door open, etc) while an NPC engages in a dramatic activity. Dialog can be delivered safely assuming Player is “in position”.

In either of these examples, Player’s action is directly contributing to the eventual exit from the environment – this means dialog corridors are similar to, but more active than constrained environments.

NOTE: Requires careful pre-planning with an understanding of the dialog to be delivered and the environment constructed in which to deliver it.

Constrained Environment

Constrained Environment works on the principal that Player *must* overhear dialog being delivered inside a limited space. This demands a narrative setup which explains WHY Player is contained within a given space or device. Story must inform the setup! If Player cannot exit the constrained area voluntarily, then the story setup must support that fact (IE, a moving elevator, an NPC working to unlock a door – NOT “wait until this guy stops talking to have the door open”).

Examples of Use:

- A moving train car with no immediate exit. An NPC delivers dialog. Player can still move around the car, but cannot exit until the train reaches its destination.
- A straightjacket.

Use-Activated Dramatic Events

These are dramatic events Player voluntarily engages with the USE button. Context sensitive (IE, a “USE this” dialog will appear to prompt Player’s decision).

- Use = Listen/Activate
- Use (hold) = Skip

NOTE: Should consider how these differ from Lock-On triggered events. Is there a reason for Use-Activated Events as a general story telling concept?

Shut Up & Listen Mode

When activated this Mode limits Player’s ability to interact with the world. The goal is to “force” Player to participate in the scene like a “normal” person would – i.e., running around, hip thrusting, weapon firing, jump dancing, or other idiotic behavior.

- Limited movement speed (limit to “walk” by default)
- Limited movement control (no jump, crouch, etc)
- Lock-On functions as Look-At
- Weapon controls locked

NOTE: Requires careful pre-planning. NOT to be used lightly or independent of the design documents.

USEFUL CONSTRUCTS

Narrative White Rooms

These are places where we ensure Player will not be attacked, damaged, or otherwise subjected to outside manipulation which doesn't occur as a function of the dramatic scene unfolding.

Movement Blocking Volumes (toggle)

Blocking Volumes are used to constrain Player within an otherwise "open" space while a dramatic event unfolds. Must be used in conjunction with logical blocking wall "skin". The skinning could be a crowd of NPCs (useful for London) or a bunch of swinging (but harmless) tentacles (useful for Queen's Domain).

Magnetic Look At

Player passes near this NPC or Volume and the camera is *slightly* pulled towards it. This would be used to gently suggest to Player that further attention might be paid to the action unfolding or information contained in this space.

- Volume activated (inside a preset volume)
- NPC activated (within a set radius of special NPCs)

Super VO

Super VO is VO that stays with Player no matter how far from the source they might wander. This is useful when used inside larger-scale Narrative White Rooms where Player could purposely separate themselves by some distance from an active speaker. It ensures Player cannot miss critical dialog.

NOTES

Skip vs. No Skip

We'll need to determine on a case-by-case basis what portion of what dialog content can be skipped by Player. It's likely that we'll identify a finite set of information that **MUST** be communicated to Player in order to deliver a coherent narrative. As dialog is written, effort must be spent on identifying *critical vs. non-critical* dialog. This applies to passive information and actively delivered information, IE: there are some clues to be collected we'll likely need to *force* the collection of.

GAMEPLAY

LONDON VERSUS WONDERLAND



In London, the game feels more like a mystery adventure. Alice is a vulnerable young woman in a dangerous city. In these sections of the game she is more concerned about working her way through the enigma of her parents' death.

Within London Alice will not be able to attack any NPC; she will have to deal with her own limitations.

In Wonderland, by contrast, Alice suffers no such limitations. The game here is much more action-oriented. In Wonderland Alice has abilities like, shrinking, growing large or gliding through the air magically.

MOVEMENT

Alice's movements will be controlled with a Mario-3D like control system. The analog stick will control movement while buttons are used for jumping and combat.

Alice's movement through the world and interaction with characters is intended to be as fluid and intuitive as possible.

LONDON

In London Alice's movements show the struggles and limitations of a young woman trying to find out the truth. We see her stumble at times when she tries to find her balance. Alice's moves are limited to physically realistic options like walking, running, jumping, etc.

Depending on the scene Alice's movement and animations will change. However this will not affect player input. For example during a short time frame after Alice is pulled out of the Thames she'll shiver while she walks from being cold.

WONDERLAND

By contrast in Wonderland Alice is in her element – her only limitations being with her imagination and her fears. She’s able to glide, jump, and land in a fantastically reasonable fashion.

Several critical gated abilities will be in Wonderland which will allow Alice to overcome obstacles in a unique fashion: growing big, taking her head off to roll it like a ball, and deep water swimming.

RUN SPEED

Alice will have a range of basic movement speeds (walk to run) that correspond to the analog range on the Left Analog Stick.

JUMPING

Pressing "A" triggers a jump, the longer "A" is held, the higher the jump will be- up to the limit set for maximum jump height.

While jumping, the player will retain a limited degree of air control. In midair, momentum and trajectory can be adjusted with directional input via the **Left Stick**.

Initial aerial momentum of jump is determined by player movement speed at time of jump. The faster the player is moving the more initial forward momentum the jump will have.

Alice has two distinct movement speeds which will affect jump momentum: walking and running. When standing still, jumping will launch Alice directly upward.

When landing from a jump, Alice will immediately continue moving at the rate determined by player input without delay.

DOUBLE JUMP

A double jump is used to extend the height and distance of a regular jump by performing a second jump in midair.

At any point between the launch and peak of the jump, the player can press "A" a second time to perform a double jump. The second jump will have a different animation, but otherwise follows the same constraints as a normal jump, and can still be affected by player air control.

FLOAT

Instead of the player being able to hold down the "A" button to maintain float until they have touched the ground there will be a deflation cycle over time. The player must press and hold the "A" button again in order to begin the cycle again.

Each time the cycle repeats it becomes shorter so if the player mashes prematurely they'll reduce the maximum achievable float distance. Floating over a distance would be like a series of smaller curves within a continually declining float arc.

In order to maintain current level structure the maximum distance achievable should not exceed the current arc.

If the player enters the steam vent volume then the float cycle will reset itself.

Controls

In order to initiate float the player will press and hold the "A" button after the first initial jump. To maintain float for a longer distance they will simply press and hold the "A" button at the correct intervals.

As it does now letting go of the "A" button will immediately cause Alice to fall at her normal falling rate.

Visuals

During each cycle of the float an animation, sound and particle will play. Particles and sound should help give an indication to the player as to when they should start their next float cycle.

SLIDING



While in Wonderland Alice will also slide on particular surfaces where player will have some limited control over her movement.

Sliding within Wonderland will be triggered when Alice hits the trigger volume on specific surfaces. Alice's animations will blend from walking/running to a sliding animation when she hits the trigger volume.

Movement while Sliding

Alice can strafe left or right while sliding down while the animation will slow a slight turn.

User will be able to slow or speed up Alice by pressing back or forward on the Left Analog Stick. Limits to slowest speed and fastest speed will be set; Alice will not continually speed up faster and faster infinitely.

In order to maintain top speed Alice needs to stay within the central part of the slide. If Alice gets close to the edges of the slide she will lose speed.

A half-pipe/bobsleigh type feel would provide more fun and feedback. The force of a turn should push Alice to the opposing side of the slide. The player must respond or risk falling being slowed.

Camera

Camera will follow the slide path.

Notes

Collectibles can be placed on the slide.

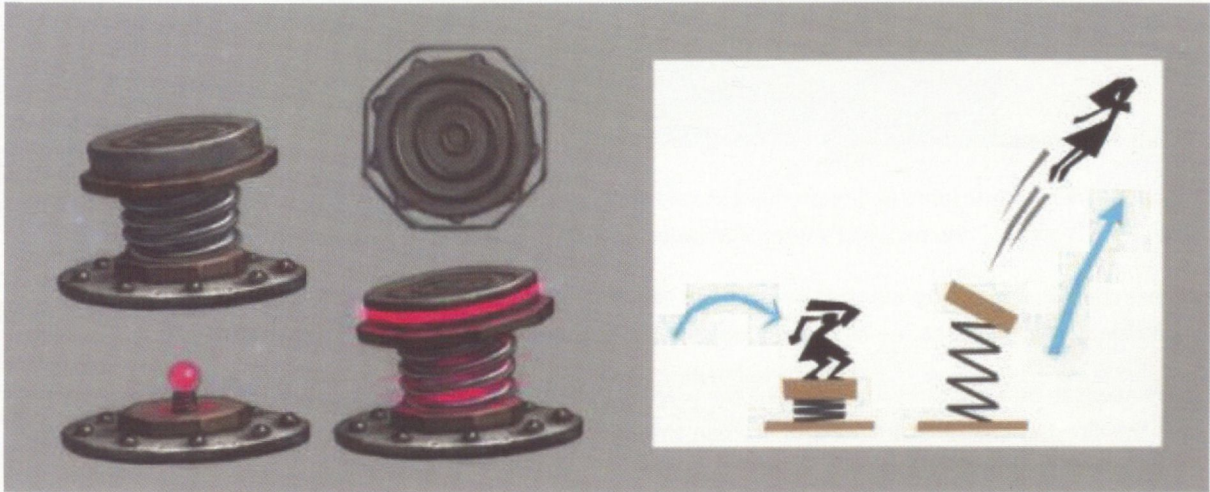
Adding Timed slide challenges: beat the obstacle or the self-destructing slide.

JUMP PADS

Jump pads will fling Alice upward very quickly. During ascent, the player will have very limited air control. After reaching the peak of flight, Alice will begin to fall. From that point, all regular actions are available during falling are allowed.

When Alice lands on a jump pad, the jump pad will compress, then it will decompress and shoot Alice into air.

If Alice is shrunk as soon as soon as the jump pad is triggers she will return her to normal size.



Controls

There are essentially two ways to trigger a jump pad.

- Player does not have to jump onto the pad itself but instead if they walk into the jump pad radius surrounding the jump pad it will trigger. When the player enters the trigger radius of the jump pad, Alice will hop quickly on top of the jump pad, then play the launch animation.
- When approaching a jump pad Alice simply needs to jump (A) onto the pad and then she is automatically launched to the predetermined destination. In this case it will simply play the launch animation, as she has already mounted the pad.

Because of this all jump pad meshes would be required to conform to a set height, and be placed consistently within the level.

Usage

Because jump pads are a simple mechanic, transporting Alice from point A to point B, with a little bit of air control, it is important to build in deeper reasons into why she would use them.

- Provides a quick means of moving Alice vertically – use this when a sudden shift in level height is required.
- As a means to quickly return to the point of origin, for example:
 - Player falls into a deep pit and is trapped until a challenge is complete. Once the challenge is complete, a Jump-Pad appears to provide a quick way back up.
 - Player falls from a platform challenge above into a pit below. A Jump-Pad provides a quick route back to the start of the challenge so the player can try again.
- Provides height from which to create an extended Floating challenge.
- When integrated into a platform challenge. Jump-Pads are more satisfying when used in groups of two or more.
- Jump-Pad position doesn't need to be static. Try the following:
 - Have the player use switches to reposition/activate Jump-Pads
 - Attach the Jump-Pad to a Push/Pull object, allow the player to manually position before using it.

Visuals and Animations:

For each version of the jump pad mesh there should be three animations, an idle, a compressed animation for when Alice is on the jump pad, and a Jump Pad Launch (which syncs with Alice's Launch animation properly).

When in the air, after being launched by the jump pad, Alice should have a unique "flying through the air" animation, as the player has no air control, we should not use the regular jump animation during flight.

There needs to be a clear direction showing the user where jump pads are shooting Alice to. Along with being clear as to the direction that Alice will be shot in when entering the jump pad from the opposite direction she will orient herself to the correct direction.

Jump pads will be themed to the particular domain.

SWIMMING

Within a tutorial, Alice is taught that there are two types of volumes underwater.

Swimming Form Volume

- They're large
- Can swim at high speed. This is similar to an accelerator in that she will have a larger turning radius. From a stationary position she'll turn to the input direction and then begin to swim.
- Can't engage in normal combat.
- Has a **Electrical Attack**. When pressing the attack button she will inflict an area attack. This special attack is used to escape enemies.
- In order to box Alice in she will be bound in by regular blocking and for the top/ceiling she will be blocked in by an "invisible" radiation.
- Contain hazards to avoid using boost
- Contained in the swimming volumes are breakable walls hiding secret passages.
- Swimming volumes also contain smaller "islands" which can be explored using normal movement



Walking Form Volumes

- Moves with the normal range of Wonderland actions.
- Full combat

Visuals

Moving between Swimming Form and Walking Form will be accompanied by animation, gradual change in color, post-processing, particle effects and animations on her hair and dress.

The transition between Swimming Form and Walking Form is via a transition volume of a large fish head. The process is like Alice 'taking-off' and 'landing'.

Controls

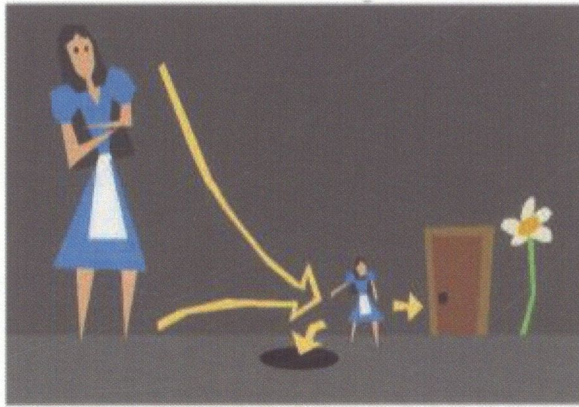
Swimming Form

- "A" to swim up
- "B" to dive down
- "RB" Swim Boost
- "Right Trigger - Attack
- Analog Stick – Movement
- Left Trigger – Swim Fast

Walking Form – While in the walking water volume controls are the same as when she is walking normally. The only difference is a change in animations she will have her normal movement set.



SHRINKING



In its most basic form the Shrink acts like crouching. Alice uses her shrink to access areas that her normal size would not be able to get to.

Unlike the majority of Alice's abilities, she will be able to use Shrink at any time, it is not one of her gated abilities. There should be a distinctive visual representation for shrink mode and for the transition between shrunk and normal. While shrunk the camera gets closer to the ground and to Alice giving the Player a greater sense of being small.

Shrinking Navigation Scenarios

Shrink Only Areas

Within these areas, Alice cannot return to normal size. Assets/VFX will be used to heighten the scale difference, and the theme of these areas should support the feeling of infiltrating a space that wasn't designed for a regular sized person.

The entrance and exit design is crucial in these areas. It must be clear to the player they're entering a shrink only zone. LDs must use consistent structural design for signposting this shift in size.

On exiting shrink only areas, the player should automatically revert to the full size.

Other Scenarios

- Collectibles can be placed in small passages that force Alice to shrink.
- Adjusting scales or weights as shrunk Alice would weigh less.
- Two-stage puzzles, one step of which requires shrunken Alice to get through a small entrance or push-rotate a small obstacle.

Controls

User has to press and hold the shrink button, **LB button**, in order to remain shrunk. If the player lets go of the shrink button then she will grow back to normal size.

If Alice is in a forced shrink only area than holding down the shrink button does not apply. User can press shrink button to enter this area, once inside they do not have to hold shrink, but as soon as they leave they will revert back to normal size.

Visuals and Sounds

There will be a distinct visual representation for shrink mode. The camera will be lower to the ground which will help give the feeling of her being small.

There will also be particle effects, for the actual transition between shrunk and normal.

While shrinking will see a few different smaller sized Alice's as she gets smaller and smaller.

While shrunk sounds will have a global effect, sounds will have an echo, and Alice's voice will have a higher pitch.

Shrink Effecting other Movements

When Alice is shrunk she has less weight and a smaller body/smaller legs. We can apply these facts to her other forms of movement.

- **Jump Pads**

Using a jump pad while shrunk will "un-shrink" Alice.

- **Breakable Objects**

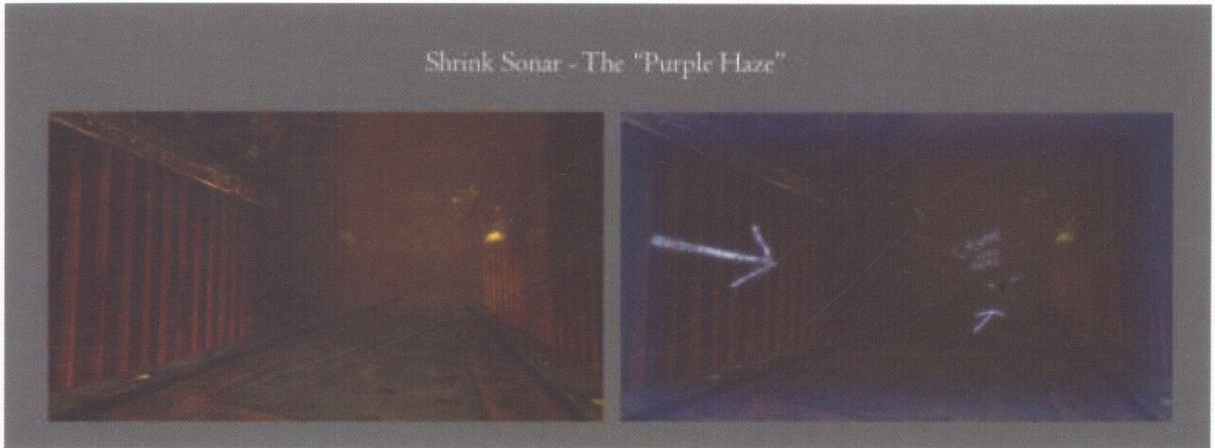
While shrunk Alice will not be able to break through walls or breakable objects.

Growing to Normal Size

There are certain parts in the game where Alice will have to grow to normal size regardless if the user presses the un-shrink button or not. Alice should grow to normal size when she is playing canned animations or interacting with items that are made for regular sized Alice, like levers and valves.

Just as there are parts where Alice needs to grow to normal size there are times when Alice should not grow even if the Player presses the **LB Button**. Alice should not be able to grow under low hanging volumes. This will help prevent Alice from getting stuck, where her blocking volume will clip into another blocking volume. These are scenarios that are similar to the shrink only areas.

SHRINK SONAR



While Shrunk Alice can initiate a “sonar” pulse which will temporarily reveal location of nearby collectibles, doom generators, key holes, through Insane Children footsteps and scrawling that can only be seen during this mode.

During gameplay if player is not using Shrink Sonar then these footsteps and scrawling will simply not be visible.

After player performs shrink sonar the footsteps and scrawling will stay on determined amount of time as Shrink Sonar is activated.

As the player is entering an area which contains the aforementioned indicators there will be controller vibration and a sound cue so that player knows to employ the shrink sonar.

Controls

To initiate Shrink Sonar the player must enter shrink mode by holding the Shrink Button. Once in shrunk mode they can then press the Sonar to initiate.

BREAKABLES

While making her way through Wonderland Alice will come across different breakables. There are three types of breakables.

- Breakable objects can be destroyed by Alice's ordinary weapons; these would include crates, vases, etc.
 - Random breakable objects will have collectibles including health
 - Breakable objects are placed along the sides of levels and not directly on the golden path.
- Breakable Barriers act as a "gate" into other parts of the level.
 - Medium destructible objects can be placed along the golden path or along alternate paths that hide collectibles.
 - Breakable Floors, are like Breakable Barriers, but exactly like Breakable Barriers, but because they are placed along floors they cannot be destroyed by Sprint Dash.



- DOOM Barrier/Residue
 - DOOM Barrier or DOOM Residue that is left by the Infernal Train can be destroyed by the Teapot Cannon.
 - DOOM substance can cover other parts of the environment; some can be covering/hiding switches, shrink tunnels, and steam vents.

Breakables will be themed per domain.

GATED ABILITIES

During the course of the game Alice will have specific abilities that are tied into the domain that she is in.

SHADOW ALICE



Throughout the Oriental Garden domain Player will encounter locations containing Pinhole Cameras.

The camera will be situated facing a map, which provides a reference point for the player. It should show the shadow puzzle, where they enter it, and where they exit it. This will be a Point of Interest or interaction for close-up view of the map.

The entry point is a box within a small cave. The camera box becomes active (light/movement) when the player approaches it.

When Player interacts with the camera Alice's image (shadow) will be projected on the obstacle wall. Obstacle walls will be designed to challenge Player – get Shadow Alice from point A to point B.

On interacting with the box, the player will be teleported to the 2.5D level. Once the 2.5D level is complete, the player will be teleported to another small cave with a camera box. This is the exit point, and the camera box will become inactive as the player arrives in the room. The player cannot return.

When Alice is projected onto the wall she will have to deal with platforming obstacles, such as swinging blades, and moving platforms.

Controls

Once Alice interacts with the pinhole camera her shadow is cast on the wall. Alice will have her basic movement set;

- walk
- run
- jump
- shrink

User will be able to control “2-D Alice” the same way they control 3-D Alice. Controls are the same except that Alice cannot move forward or backwards only left and right.

Visuals

Alice enters a small, quiet cave. Walls are carved with various images of gods and beasts. Candles burn and drip, casting a dull, flickering light. An ornate box sits in the centre of the cave, resembling something like a camera or projector.

On the wall of a cave, a small carved image of the mountain exterior is visible. Markings on this carving indicate Alice's present physical location, as well as a secondary point (destination)

As Alice approaches the ornate box, it lights up and emits a humming sound.

When completing the shadow puzzle 3-D Alice sees the screen that she has just completed behind her, but she is not able to go back to replay the puzzle.

GIANT ALICE



Within the Queen's Domain Alice has the gated ability of "Giant Alice". Near the end of the chapter Alice gets trapped within a topiary maze with chasing enemies behind her. At the center of the maze she finds a piece of cake labeled "Eat Me" that allows her to grow an enormous height.

She faces up to the card guard army and the Executioner Card Guard and ploughs through them. The psychological moment is the extreme tension of the maze chase, followed by the wild freedom of being able to crush her former tormentors underfoot. Alice runs, stomps, and squashes with abandon until all her enemies lie squished, mangled, and dead. Barracks act as generators that feed more and more card guards. Barracks can spring up dynamically, detritus held together by tentacles. There are also cannons firing at her from within the castle. She must destroy the attacking armies and the Barracks.

Controls

While Alice is Giant controls change, Alice will not be able to shrink, jump or perform her normal combat. Controls should focus on attacking, crushing and smashing card guards and the environment.

Face buttons correspond to kicks that are melee attacks that attack both by kicking and stomping on enemies. Because Alice is giant sized walking normally will cause damage to enemies as they are crushed under her feet, but walking does not cause as much damage as either kicking or stomping. The stomping attack can be viewed as being a heavy attack, slower but more damage while the kick is her lighter quicker attack.

Movement will still be with the left analog stick but Alice will not have the same run speeds.

Example Situations

- A battalion of card infantry is charging Alice. To minimize damage, she must sweep them aside before they reach her feet.
- A battalion of card infantry has reached Alice, and slow her movement as they mill about around her feet and cling to and climb her. As she is slowed, she is more vulnerable to heavy damage from artillery. She must stomp the ground with her feet, flattening those beneath her and shaking off the climbers.
- An artillery tower/barracks bombards Alice, causing life-threatening damage. She must close the distance while avoiding and/or deflecting fire, then destroy the structure (ripping out the tentacle "roots"?). Remnants of the battalion spawned by this tower may remain after the structure is destroyed. Alice must clean up.

Visuals

What was once a tense moment has now turned into Alice crashing her way through enemies and terrain.

While giant the camera needs to back out so that we can see all of Alice and her crushing and kicking of enemies. But because the camera is zoomed out the user can see more of the terrain. We need to make sure that the user does not see the edge of the map.

While Giant and attacking there also should be a very liberal use of screen shakes.

OFF WITH HER HEAD

OWHH is a gated ability that is seen in the Dollhouse Domain. Alice will reach designated areas where she will find Jack-in-the-Boxes. When approaching a Jack-in-the-Box Alice will detach her head and place it inside. The Jack-in-the-Box will then shoot her head to an area that only her head can reach, thus starting OWHH mode.

The user will then be able to control Alice's head, around/through obstacles and to areas that only her head can reach.

Hard to reach collectibles placed past thinner platforms that are harder to navigate.

Controls

When Alice approaches a Jack-in-the-Box she presses the **Interact Button** and then takes her head off.

After her heads pops out from the Jack-in-the-Box the user will then be able to control a rolling head with the **Left Analog Stick**. She can perform a slight hop with the **Jump Button**. But her glide and double jump are not active.

Visuals

This should also look more abyss like, hanging platforms in the air that Alice has to navigate through with the fear of falling off the edge a fear.

After the Off With Her Head section is complete, Alice's head will interact with another Jack-in-the-Box at the end of the challenge. When the player interacts with the Jack-in-the-Box then Alice's head is reunited with her body.

Camera will be lower and centered behind Alice's head

RAIL RIDES

RAIL RIDES W/NO MOVEMENTS

Throughout the course of the game Alice will interact with certain transports and begin rail rides where the player will have limited to no control. Below is an example of a rail ride with no movement.

Within the London section of the third chapter Alice will have a rail ride in which she rides in the back of an ale cart in order to get past a police barricade. During this rail ride Alice will have no control over the cart's movement.

Camera

When Alice enters the cart she enters a first-person view.

Visuals

While in first person mode Alice sees passing scenes that give London even more character. We see a dramatic scene or two. For example – the cops using the same beating animations to beat on a poor thief.

At the end of the cart ride an onscreen prompt will appear. When the player presses the interact button the game will resume its regular third person camera view and Alice will exit.

HMS GRYPHON RAIL RIDE

During this sequence, Alice and Mock Turtle attempt to escape the pursuing Shipwreck Sharks. The HMS Gryphon Rail Ride is a one minute side scrolling shooter, similar to games like R-Type.

Player can shoot cannons that are placed along the sides of the ship in order to kill shipwrecked sharks.

While moving the ship the player will have to deal with Sharks that are attacking the ship from all directions. Along with dealing sharks player will have to avoid running into mines.

Sharks that are chasing Alice will attempt to run into the ship, causing damage. The ship will have a certain amount of health, or damage it can take. After taking too many hits the ship will be destroyed before it gets to the bottom of the ocean. At this point the player has failed and the game will start again from the beginning of the rail ride.

After surviving the attacks from the shipwreck sharks the ship crashes down to the bottom of the ocean and regular gameplay resumes.

Controls

The ship's movement is handled with the Left Analog Stick. Player can move the ship in any direction.

Player will press the **Attack Button** to shoot the cannon. Cannon will fire from the front every time the Player presses the **Attack Button**.

Visual

As the ship goes down there should be particle effects of the ship breaking down before the final crash landing at the bottom of the ocean.

This rail ride should still feel like a tense chase; sharks should be ramming into the ship and getting shot by the cannon.



COMBAT

Alice 2 combat is seen as a more tactical and slightly slower-paced experience. To support this, combat will mainly be performed through the use of a lock-on camera system. The game will also include an upgrade system for weapons. All the elements described below are only available in **Wonderland**. The mechanics are detailed in the next sections of this document.

CAMERA AND CONTROLS

Tentative Controller Layout

When Player encounters an enemy, he can engage in combat in two ways:

COMBAT WITHOUT LOCK-ON



In this instance, Player retains full control of the camera through the Left Stick. The controls are:

- Left Stick - character movement
- Right Stick - camera movement
- Left Trigger - hold to turn on lock-on, release to turn off lock-on
- X - Vorpall Blade – performs a 1-hit forward dashing slash
- Y - Hobby Horse – performs a 1-hit attack
- Right Trigger - Pepper Grinder – equips pepper grinder and fires a shot.
- Right Button - Teapot Cannon (Grenade) – equips Teapot Cannon and fires a shot.
- A - jump

When Player presses either of the melee weapons (Vorpall Blade or Hobby Horse) multiple times, he will perform a combo. The number of hits that he can string is dependent on the level of the weapon he is carrying. This is described in more detail in the Weapon Upgrade document.

If the player fires a weapon (Pepper Grinder or Teapot Cannon) while not locked, the currently equipped weapon will appear onscreen, along with a count of how much ammunition is remaining. This will fade out once the player stops firing.

When standing on the ground, Player is allowed to do the following actions related to combat:

- Press any of the attack buttons (X, Y, Right Trigger, Right Button) to attack (melee or range) towards the direction Alice is facing.
- Jump and move Alice in any direction
- Initiate lock-on

While in the air Alice will not be able to perform ranged or melee attacks.

When using a platforming volume, Player is allowed to do the following actions related to combat:

- Move Alice in the allowable directions of the volume
- Use any of the available weapons.

COMBAT WITH LOCK-ON



Before engaging an enemy in combat, the player can first lock-on. Only enemies within weapon range can be locked-on to.

The controls are:

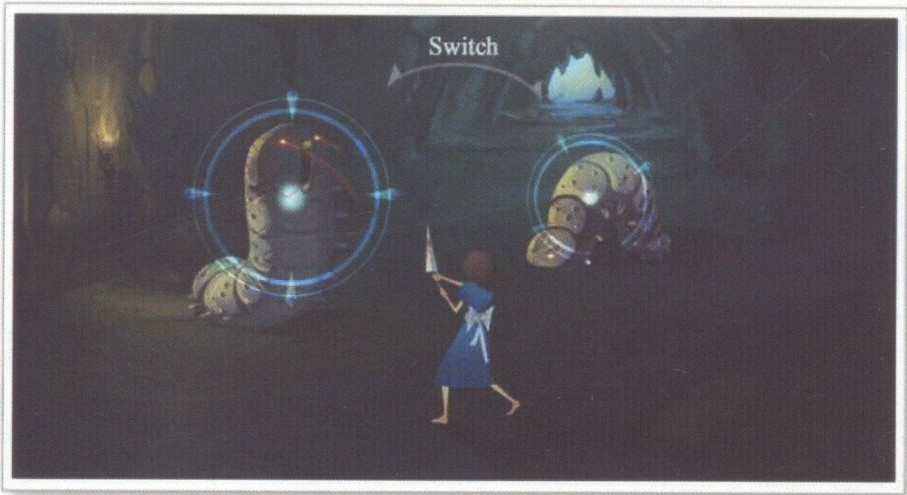
- LS - strafe
- RS - switch lock target
- LT (tap or hold) - lock
- A (tap or hold) + LS - dodge
- B (tap or hold) - block
- X (tap) - 5 hit light melee combo
- X (hold) - Alice Clone spawned
- Y (tap) - 4 hit heavy melee combo
- Y (hold) - charges heavy melee hit in combo. Charged hit enlarges horse's head which produce more damage.
- RT (tap) - fires 3 homing pepper projectiles sequentially.
- RT (hold) - fires 1 charged homing pepper projectile. The longer Player holds RT, the higher the projectile's level.
- RB (tap) - fires cannon projectile in an arc
- RB (hold) - fires cannon projectile with a larger splash. The longer Player holds RT, the higher the projectile's level/splash area.

To lock-on, the player must orient the camera to face the desired target enemy, and then hold the Left-Trigger.

The nearest enemy to the centre of camera and to the player will be the subject of the lock-on command. When an enemy is off camera or not visible it cannot be targeted for lock-on.

As long as the trigger is pressed and the player/enemy maintains weapon lock-on range, the lock-on will continue.

Switching Lock-On Mode Target



The player can switch between available lock on targets by flicking the Right Analog stick in the direction of the desired target. If the targeted enemy is defeated, lock-on will switch to next available target within range.

If the targeted enemy is defeated, lock-on will switch to next available target within range.



Lock-On Mode Camera Behavior

During lock-on, the targeted enemy will become the camera focal point. The camera will move closer to the player, and settings such as XYZ offset, field of view, eye height etc will be altered.

As much as possible, the camera should always maintain a clear view of the enemy and the space between enemy and the player.

A depth of field effect should be applied so that the area beyond the combat becomes blurred. The aim of this is to simulate the camera focusing upon the combat "zone". Our current dynamic depth of field functionality should be used to achieve this if possible.

The camera should have a variable amount of horizontal and vertical movement "noise" built in, to simulate a more dynamic "hand-held" camera style. It would appear as if the camera is "floating", never remaining perfectly still.

All camera movements should be subject to variable delay/lag, similar to the recently implemented director camera functionality.

Lock-On Mode Player Controls/Actions

Available actions, movement speed and related animations will differ when Lock-On mode is active.

While in Lock-On Mode, the following applies:

- Lateral movement will result circle-strafe movement around the targeted enemy. That is, the player will move to the side whilst still facing the target. The arc of movement during circle strafe should allow the player to intersect the edge of lock on range.
- The player is free to move nearer (forward) or away from (backward) the targeted enemy.
- The player cannot move outside of weapon Lock-On range. If they reach the boundary of Lock-On range they will be not be able to move back any further. They can still circle strafe the targeted enemy when at maximum range. This allows the player to easily engage the enemy whilst maintaining maximum range.
- Jump commands combined with movement on the Left Stick become a dodge roll movement.

Some consideration must exist for the function of special volumes during combat, such as ledge grab and climbing. The player cannot interact with these volumes in the same way when Lock-On is engaged. We should be certain that special volumes do not cause problems with combat/Lock-On.

Lock-On with No Enemy Present

When no enemies are present or within Lock-On range the player can still trigger lock-on mode by pressing the left trigger. Camera settings for this "No Enemy Lock-On" should be different than regular combat Lock-On.

Camera distance and other settings will be the same as when locked on to an enemy, except that there should be no depth of field effect. Rather than focusing on an enemy Alice will be facing in the direction the camera was pointing when lock-on was triggered.

Controls will be the same as combat, except for circle strafe. As there is no target to strafe around, the player will strafe only laterally in direction of movement.

HUD

When locked - regardless of whether there is a target or not - the currently equipped weapon will appear onscreen, along with a count of how much ammunition is remaining. This will disappear once player releases the lock.

COMBAT WITH OR WITHOUT LOCK-ON

Knockback - An ability on Alice or her weapon to move a NPC from its original position through an (damaging or non-damaging) attack. The NPC may or may not play a knockback animation while doing so (e.g. Shielded NPCs will get knocked back but still be in the shielded stance when hit). This also applies on Alice.

Open Up - Knocking back an NPC and making it play its knocked back animation which "opens" it from its shielded stance. There are various situations where an enemy can open up:

- Enemy lowers his shield by himself
- Alice uses a heavy weapon (Hammer and Cannon) on enemy
- Alice rolls into an enemy
- Alice sprints or sprint dashes into an enemy
- Alice uses an upgraded Vorpall Blade

GATING COMBAT

Combat within Alice II will occur within gated sections of the area. Gating combat will force the user to engage in combat instead of running away from hostile NPCs. When Alice enters a particular combat area gates will appear at all entrance and exit points.

Visuals

When Alice enters the combat area gates will appear at all entrance and exit points. Arrival to the combat area, as well as when the gate is removed a quick cinematic will play.

A quick camera cut to the gate appearing, and disappearing; where sound, art, and particle treatments that relate to her emotions will be required.

Gates will have distinct looks depending on what kind of barrier and what is earned from the barrier.

If Alice runs into the gate, or hits it with her melee weapon she will play a bounce back animation and she will play a sound.

Gates will be themed per area.

DIFFICULTY

Alice II will have selectable difficulty settings, but we will balance the normal setting to what is listed below.

Goals

- Limited frustration for Player
- Impossible to **fail** at completing the game
- Challenge reward for broad range of Player core-types

Fails

- Perceived as too EASY or too HARD
- Perceived as too heavy handed (too much hand-holding)
- Perceived as too oblique (not enough hand-holding)

Audience Assumptions

Gender: 50/50 male-female

Attraction: Wonderland, Alice, art, story, sequel, exploration, puzzles, combat

NOT: Us (the developers)

Design Assumptions

- Gameplay is EASY
- Achievements are HARD
- Secrets are MEDIUM-HARD
- Alternate paths are MEDIUM-HARD

Risk Areas

Puzzles

Challenge: Player is unable to progress because Puzzle cannot be solved.

Solutions for Minimizing Risk

- Design
 - Keep Puzzles Simple
 - Progressive difficulty within puzzles types to train User
 - Make the Goal Obvious
 - Present in “puzzle box” format. One way in, one way out.
- Testing/Tuning
- Progressive Help Dialog from Cheshire Cat

Combat

Challenge: Player is unable to overcome enemy NPCs and cannot progress.

Solutions for Minimizing Risk

- Design of Combat *situations* (balancing)
- Design of Combat *controls* (ease of use, intuitive)
- Testing/Tuning
- Cat Nip – Cheshire Cat clears combat areas

Exploration

Challenge: Player is lost, unable to find next goal, cannot progress.

Solutions for Minimizing Risk

- State Goals clearly (update always, display clearly, repeat on-screen/diary)
- Offer constant guide to primary objective
- Panning camera towards correct direction, in-level highlighting (POI)
- Cheshire Cat hints, guidance

Platform Action

Challenge: Player is physically unable to complete sequence of platform gameplay.

Solutions for Minimizing Risk

- Design
- Testing/Tuning
- Cat Nip – Cheshire Cat shows user how to platform past a particular section

CHESHIRE CAT SYSTEM

The Cheshire Cat plays a critical role in providing *help* when requested. Help varies based on the situation in which it is activated. AT ALL TIMES when Player summons Cheshire Cat, the current Primary Objective will refresh on-screen. Context dependent responses include:

- Puzzles
 - Request 1: oblique suggestion for solution (non helpful, entertaining)
 - Request 2: direct suggestion for solution (helpful, but Player still has to think)
 - Request 3: step-by-step solution (complete solution, Player doesn't think)
- Combat
 - Request 1: oblique critique of combat style (non helpful, entertaining)
 - Request 2: direct suggestion for improvement (helpful, but Player still has to fight)
 - Request 3: delivery of help item (Cat Nip) (semi-complete solution, assisted fight)
- Exploration
 - Request 1: oblique suggestion re: current narrative (non helpful, entertaining)
 - Request 2: direct suggestion to review objective (helpful, but indirect)
 - Request 3: physically turns camera towards correct direction, animates "this way" (direct)
- Platform
 - Request 1: oblique suggestion (non helpful, entertaining)
 - Request 2: direct suggestion for improvement (helpful, but indirect)
 - Request 3: delivery of help item (Cat Nip) (semi-complete, guided platforming)

After a few seconds if the player doesn't press the help again, the cat disappears. If the user presses help again it will play the second hint, if he presses again, then it will play the 3rd hint.

Cheshire Cat cannot be called during:

- While Alice is locked on engaging in combat
- When Alice is jumping or falling
- Cinematic Mode is ON
- Alice is dead

If there are no specific hints for the Cheshire Cat to give for a specific place the current primary objective will be displayed on-screen and at random times he will offer up irrelevant information through audio.

Visual

During parts of the game; at puzzles, larger combat areas, vistas, the Cheshire Cat will appear at spawn points and offer up his hints. He will turn to face Alice depending on when she calls him and where the spawn point is. For the Cheshire Cat to appear Alice must be still/idle.

When the Cheshire Cat appears user can press the lock-on mode for Pol so that the camera focuses on him.

While Alice is platforming/moving through an area the Cheshire Cat will not appear, instead he will offer up his hint simply through VO and the primary objective will be displayed within the HUD.

Controls

When the Player presses the **Cheshire Cat Button** while Idle, the Cheshire Cat will appear to the nearest spawn point and will play the first hint.

If the player presses the **Cheshire Cat Button** again the Cheshire Cat will play the next hint. After playing through every hint the Cheshire Cat will then play the final "ultimate" hint.

While the Cheshire Cat is giving his hint Player can press the **Left Trigger** to activate lock-on mode for a Pol.

If the Player is platforming/moving through the level, the **Cheshire Cat Button** will still give them a hint but the Cheshire Cat will not appear.

WEAPONS

WEAPON TYPES

There are four weapon types; a light and heavy versions of melee along with light and heavy versions of ranged weapons.



Vorpall Blade
LIGHT MELEE



Pepper Grinder
LIGHT RANGE



Hobby Horse
HEAVY MELEE



Cannon Pot
HEAVY RANGE

Light weapons are fast leaving Alice mobile while Heavy weapons are slow and have a delay between when you initiate the attack and when it occurs.

- **Vorpall Blade** – Light Melee – used to test and gauge enemy strength. A fast attack with focused damage the Vorpall Blade is reliable in most situations.
- **Pepper Grinder** – Light Range – a fast attack with small focused damage. The Pepper Grinder can bring aerial enemies to the ground and can keep Alice at distance from the enemy.
- **Hobby Horse** – Heavy Melee – used for dealing with large, armored enemies. can open up all shielded enemies. The Hobby Horse is a slow attack with large focused damage it can knockback and knockdown all enemies with upgrades.
- **Cannon Pot** – Heavy Range – slow attack with a large spread damage. The Cannon Pot is best against swarm NPCs and groups of lower health NPCs.

Ranged weapons are projectiles based on an overheating system with ammo that regenerates over time.

Each weapon has a special ability that is used to help solve puzzles.

- **Vorpall Blade** – Alice Clone – leaves an inanimate Mirror Alice in a stationary position. Only one can exist at a time. Spawning a new clone destroys the old one instantly.
- **Pepper Grinder** – activates special Pepper Grinder receptacle switches.
- **Hobby Horse** – can destroy hammer-specific breakable objects like breakable floors.
- **Cannon Pot** – breaks special barriers like inactive DOOM residue.

ENEMY CLASSES (EC) AND RELATIONSHIP TO WEAPON CLASSES

Each type of NPC is assigned to a specific enemy class, of which there are four (4). Each EC is also more vulnerable to a specific weapon type. The classes and their particular WC vulnerability are listed as follows:

- **Grunt** - normal speed, size and damaging ability, vulnerable to **Vorpul Blade**
- **Tank** - slow speed, large size, and powerful damaging ability, vulnerable to **Hobby Horse**
- **Swarm** - fast, small size, weak as an individual but deadly in groups, vulnerable to **Cannon Pot**
- **Agile** - normal sized, fast and very agile, hangs on ceilings and walls, keeps distance, defends well against line-traced weapons and is able to dodge grenade weapons , vulnerable to **Pepper Grinder**

This enemy class (EC), in combination with the WC being used by the player, will modify the effectiveness of an attack. This introduces a tactical element to combat. The combat ratios might go something like:

WC	good against	EC	damage x 1.5
WC	neutral against	EC	damage x 1

WEAPON LEVELS AND UPGRADING

Player opens up a particular WC upon acquiring the weapon. This is the weapon at its lowest level of effectiveness, weapon level 1 (WL1).

- increased damage
- increased range for melee weapons
- wider splash for grenade weapons
- increased speed (reduced reload for ranged/grenade weapons)
- greater accuracy and homing for ranged weapons
- multiple hits for ranged weapons
- etc

Weapons have four levels.

COLLECTIBLES

There are a few kinds of collectibles scattered around Wonderland. Some of these can be found, and some will be the result of interactions within the game.

Wonderland

- Memories
- Health (technically not a collectable)
- Health Upgrades
- Weapon Upgrades

MEMORIES

These are a wrapper for little pieces of back-story that can be found throughout the game. They will be in the form of snippets of dialogue and audio. The memories are a part of Alice's mind, and so only appear in Wonderland. They are independent of gameplay and will be sprinkled through the Wonderland domains.

Memories will be divided into big memories and small memories.

Player will be given an onscreen prompt to play the audio clip if they choose. Audio will then play to the end at constant audible volume, regardless of Alice's movement. If the memory is not played player will see the memory within the in-game menu with a distinction that it was not listened to. Player can access that memory, bit of audio, from the in-game menu at anytime. (If there is a memory limitation than the audio could be placed as text within the in-game menu)

The memories will give Alice clues about the people she meets in London.

There is 1 big memory to unlock in each domain, these are always along the golden path, the player will never miss a big memory.

Big memories send her for a short time into a special memory area, where she will see and hear things from her past.

HEALTH AND DAMAGE

Wonderland is a representation of Alice's mental landscape. Here, damage = mental hurt. In Wonderland *health = mental health*. For the sake of simplicity it's referred to only as "health".

Alice's health is represented by a health bar. When Alice takes damage she will lose health, when her health bar reaches zero she will die and the game will restart at the previous checkpoint.

In order to maintain her health the player must find health pickups throughout the world. Health pickups are found after defeating enemies and within small breakable objects. Alice's health does not auto-regenerate.

Health Upgrades

Health upgrades are collectibles found in Challenge Caves. After gaining a certain amount of Health Upgrades the size of Alice's health bar will increase. As Alice picks up a health upgrade the in game UI will indicate how many more health upgrade collectibles it takes for her health bar to increase.

Once the player has collected enough Health Upgrades to increase the size of the health bar there will be visual and sounds that indicate her health bar has increased.

DAMAGE

Wonderland is filled with a wide range of emotionally charged items, characters, and locations. Alice is walking through a literal representation of her mindscape – memories, emotions, and thoughts come to life. All of these representations of “damage” can be wrapped in flashes of imagery, VO snippets from Alice’s past, etc.

Items and characters which deliver damage:

- Enemies
- Emotional landmines (physical traps/bombs)
- Lava/Poison/Blood

Damage Indicator

Direction of damage origin displayed by on-screen highlighting. When Alice takes damage such is indicated by the following:

- Camera movement (shake, jerk).
- SFX/VO (Alice’s vocalizations & “hit” sounds if appropriate).
- Animation (blended “jerk” animations).
- Particles (blood/“hurt”).
- Post process.

DEATH

Death is an *inconvenience* – a return to a previous location in the game, a time penalty. We will strive to make death *interesting* so that it doesn’t feel like it is *only* a penalty. Any death sequence should always be kept short, sweet, and “rewarding”.

WONDERLAND

If Alice sustains too much damage she’ll die. Our metaphor for it is linked to emotion: “Meltdown”. Too much emotional damage will cause Alice to lose it, breakdown, and retreat. Other metaphors to inform this event: emotionally shattered, destroyed, blowing one’s top (Alice’s head explodes?).

Death Types

Death inducing damage comes from a variety of Wonderland sources:

- Damage from Enemy
 - Several Deaths depending on Enemy
- Crushed (horizontally, vertically)
 - Model is flattened, blows away.
- Falling – into void
 - Explodes into swarm of butterflies
- Burning
 - Should be a major weakness and fear.
- Arctic Water
 - Turn into ice cube

- Level specific deaths
 - Queen’s tentacles, etc
- Shrunk death
 - Same as all other death animations.

Other gated abilities; Inhabit, Eat Me, Off with Her Head will not have specific animations as they should be used within the gated puzzle area.

Note: Camera moves for these deaths should be scripted to highlight the dramatic/emotional uniqueness of each.

Re-spawn

After death comes re-spawn. Alice will be returned to the last, checkpoint. Upon re-spawn Alice will have fully restored health (100%).

Re-spawn “event” should be themed to match with death event. Explore this in art.

AI

Each NPC that Alice encounters in the game will be listed along with their behaviors and pertinent notes. By breaking down whether NPCs will, patrol, flee, seek, follow, strafe, dodge, melee attack, projectile attack, how they die, walk, fly, swim, wall walk we can see where certain NPCs share behaviors making it easier on development.

For example:

- Part of Chapter 1 Hatter’s Domain:
- Cheshire Cat – Follow, Walk (Guide)
 - Bolterfly – Seek, Follow, Melee Attack, Have a Specific Death, Fly
 - Mad Hatter’s Head – Stationary (turns to talk to Alice)
 - Hatter Torso – Seek, Follow, Dodge, Melee Attack, Have a Specific Death, Walk (Mini-Boss)

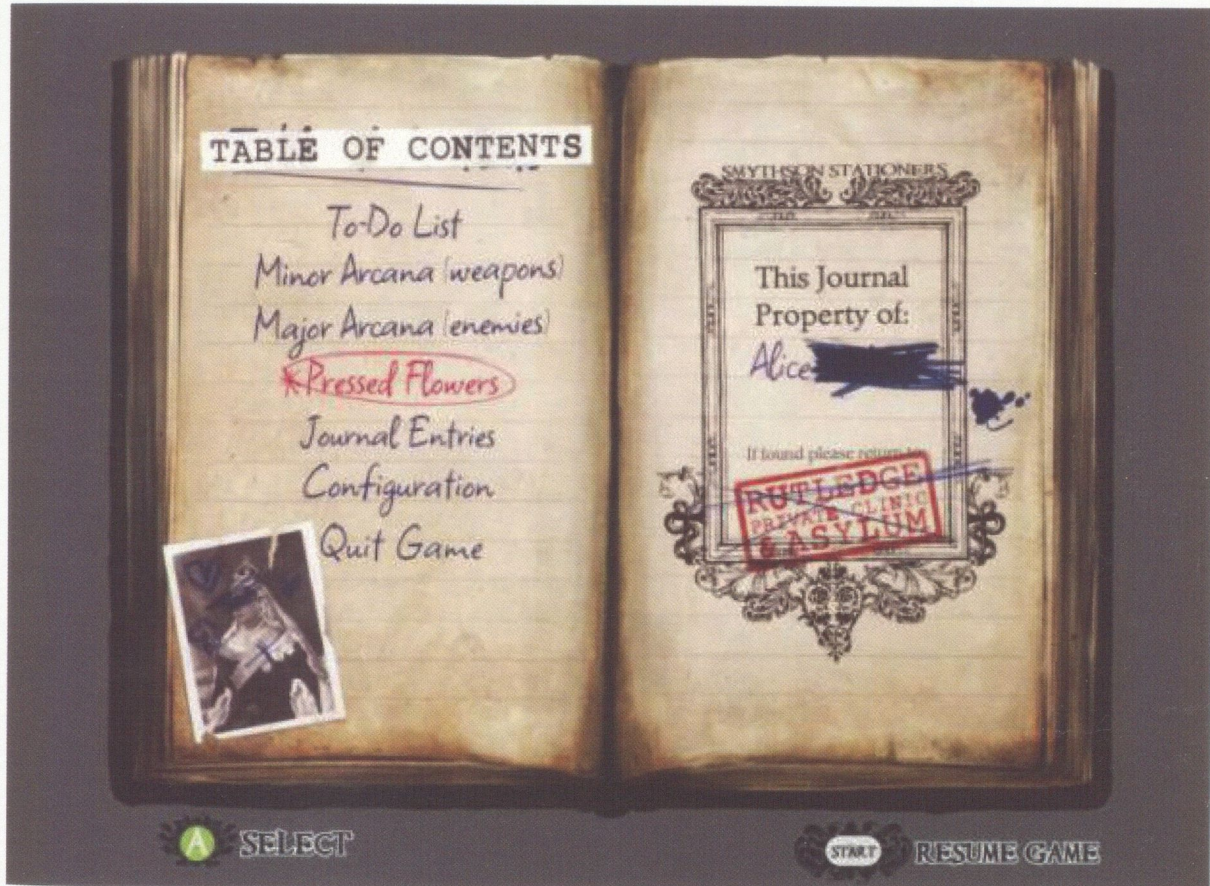
After listing out each NPC within the game we then break each NPC down and map out their specific behaviors. Below are the different ways we will define each NPC.

- **NPC Name**
Base archetype name of NPC
- **Disposition**
[Friendly | Hostile]
- **Class**
[Regular | Mini-boss | Boss]
- **Type**
[Walking | Flying | Swimming]

- **Overview**
Background of NPC.
- **Behavior Flowchart**
Flowchart of AI behavior. Red numbers marking some of the flowchart boxes will be used for reference in the categories below.
- **Detailed Description**
Detailed description of NPC's abilities and unique characteristics (e.g. weaknesses, animation, character-specific waypoints, environmental impact/destruction, special effects, camera implementation for bosses, UI impact such as mini-games)
- **Properties**
Properties exposed to gameplay designers for tuning. Referenced from the highlighted numbers in the flowchart.
- **Archetypes**
[Base | Easy | Medium | Hard]
Include property values here when there is more than one archetype.
- **Concept Art**
Concept art and simple storyboards of NPC and its behavior.
- **Sound**
Description of sounds including spoken VOs.
- **Notes**
Include everything else such as technical concerns, balance concerns, additional behaviors that can be triggered by LDs, suggestions, musings, etc.

USER-INTERFACE/MENUS

IN GAME MENU



The in game menu contains the collected writings, drawings and found objects which describe her journeys through both London and Wonderland.

From the in-game menu, the player can access:

- Memory entries (text/audio supporting main story and memory recovery)
- Level objectives with objective related information (maps, temporary inventory)
- A record of various in-game collectibles
- Weapon information
- Game configuration options

Storing and delivering this key information using an object which exists within Alice's world will further immersion.

IN GAME MENU FUNCTIONALITY IN DETAIL

Memories:

New entries made in the menu will expand upon the core narrative, which is delivered through in-game story events. This will allow us to elaborate on plot and characters, providing an extra layer of storytelling without having to rely on lengthy exposition. This additional information won't be necessary to follow/understand the overall story, but it will enrich it.

To-Do List (Objectives):

A "to-do" list Alice keeps within the in-game menu helps the player track objectives. This list will accommodate both a primary and secondary list of objectives. As she completes these tasks, they'll be marked off her list, along with a description of the task resolution when necessary.

This section will also contain a list of items Alice is carrying (for key-like items related to objectives). It will not be an interactive inventory, more a list of objective related items that it is implied Alice carries once picked up(or given to her) in the world.

Hand drawn maps are also used in this section when needed. They will not be comprehensive "GPS" style maps, more just rough impressionistic guide.

Record of Collectibles & Bestiary:

Alice also uses the in-game menu as a record of collectible items. Collectibles can be found hidden in the world, given to Alice by an NPC, earned through combat, etc. Stored within, they should take the form of things which lay flat between the pages comfortably, such as: cards coins and buttons. Each collectible will be accompanied by a note or title.

Bestiary it contains notes and drawings related to enemies or other creatures Alice encounters.

All collectibles found serve to augment Alice's abilities and provide passive bonuses. Collection will also be linked to certain achievements/trophies.

AS A RECORD OF THE PAST

The older portion of the in-game menu details events surrounding the narrative of the first game. It provides the player with relevant background information on characters and key plot points. This section has a number of key pages torn out, representing missing pieces of Alice's memory, which must be recovered to shed light on her present situation.

APPEARANCE: VISUAL & AURAL IDEAS

- The in-game menu contains cursive handwriting, simulating Alice's own
- Fauna section (Bestiary) includes sketches by Alice detailing anatomy and design of enemies she defeats.
- Page turning animations/sounds
- Key Entries will be read aloud (our version of a recorded message)
- Alice will react (dialogue) to the contents of the in-game menu occasionally

Notifying the player there has been an update to the in-game menu.

“New Entry Added”, “Lost Page Found” or “Collectible Found” displayed in Alice’s script across the bottom of the screen area, accompanied by a scrawling pen sound effect to further notify the player.

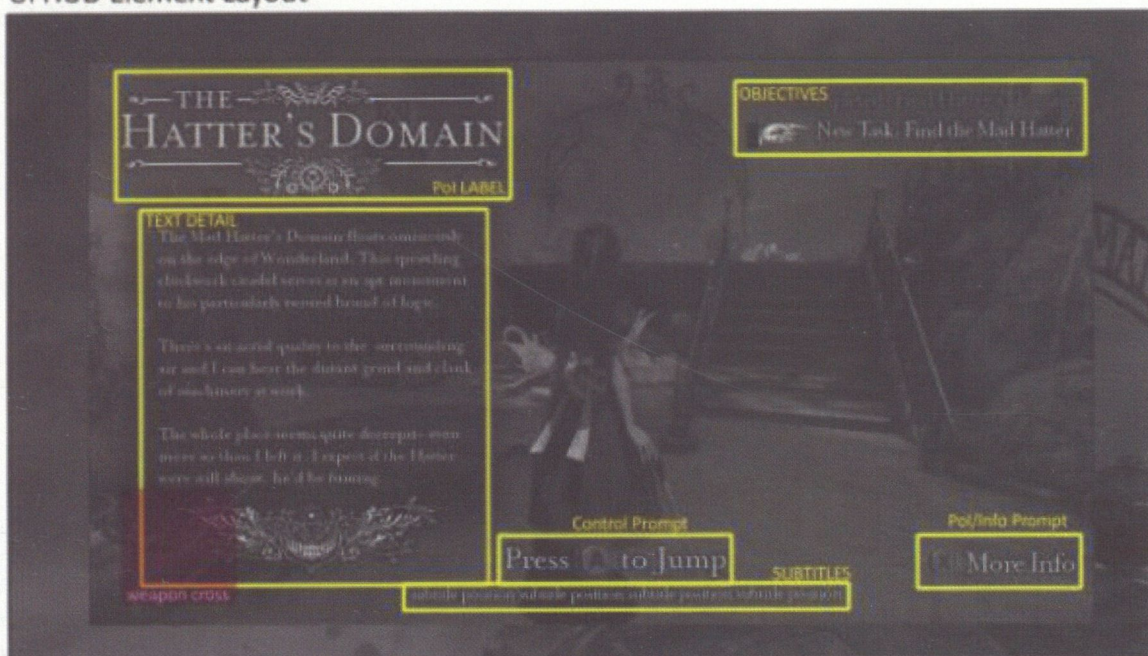
APPEARANCE: THE IN-GAME MENU IN WONDERLAND

- Just like Alice, the menu will be transformed whilst in wonderland. Functionally it will be the same, but the contents of the pages and collection will be prone to exhibiting strange (random) behavior. They may become more surreally ornate, or grow to take over the page. Possibly they’ll provide clues and hints, becoming “active” at a particular time. Quick ideas for surreal in-game menu events:
- Entries written in another hand appearing after returning from Wonderland
- A conversation with the menu(audio)

APPEARANCE: THE OPTIONS PAGE

This will be presented as a Rutledge Asylum admissions form (or similar document) pasted onto a menu page. The form will present game configuration controls in the guise of collecting “patient” information.

UI HUD Element Layout

**Objectives**

- Displays new and completed/updated objective data. Reflected in Menu UI.

Control Prompt

- Displays triggered context sensitive control instructions.

Subtitles

- Displays subtitles for voiced dialogue.

Weapon Cross

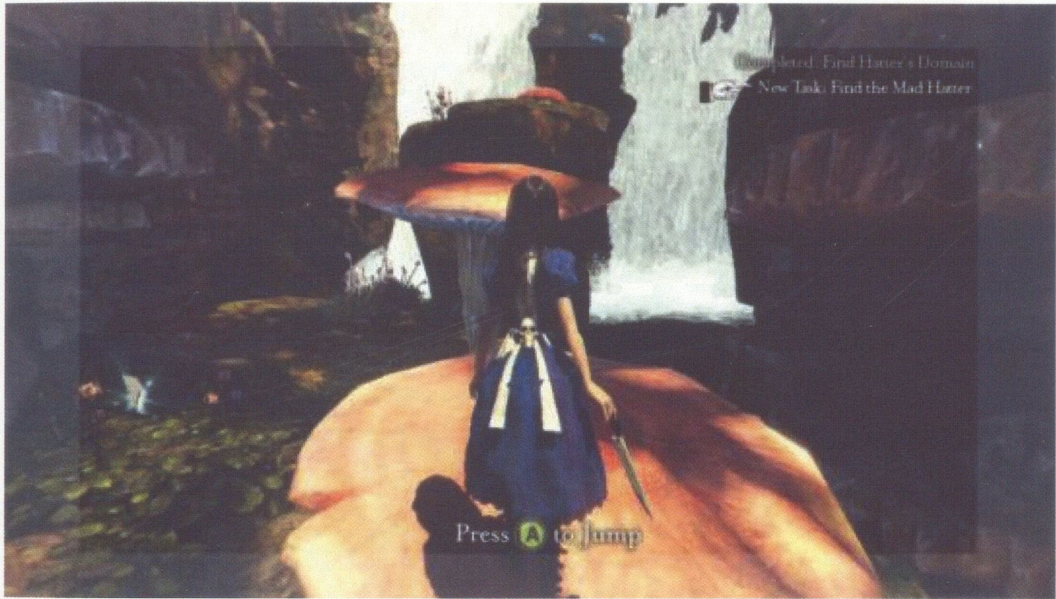
- Displays weapons. Currently equipped weapon is highlighted.

Point of Interest (Pol) Prompt

- Displays context sensitive prompt. When visible, the player can trigger a fixed camera by holding LT (360)/L2 (PS3).

Info Prompt

- When a PoI fixed camera angle is active, this prompt sometimes appears. If the player presses X (360)/Square (PS3), **Text Detail** will appear on screen.



Control Prompt, New Objective

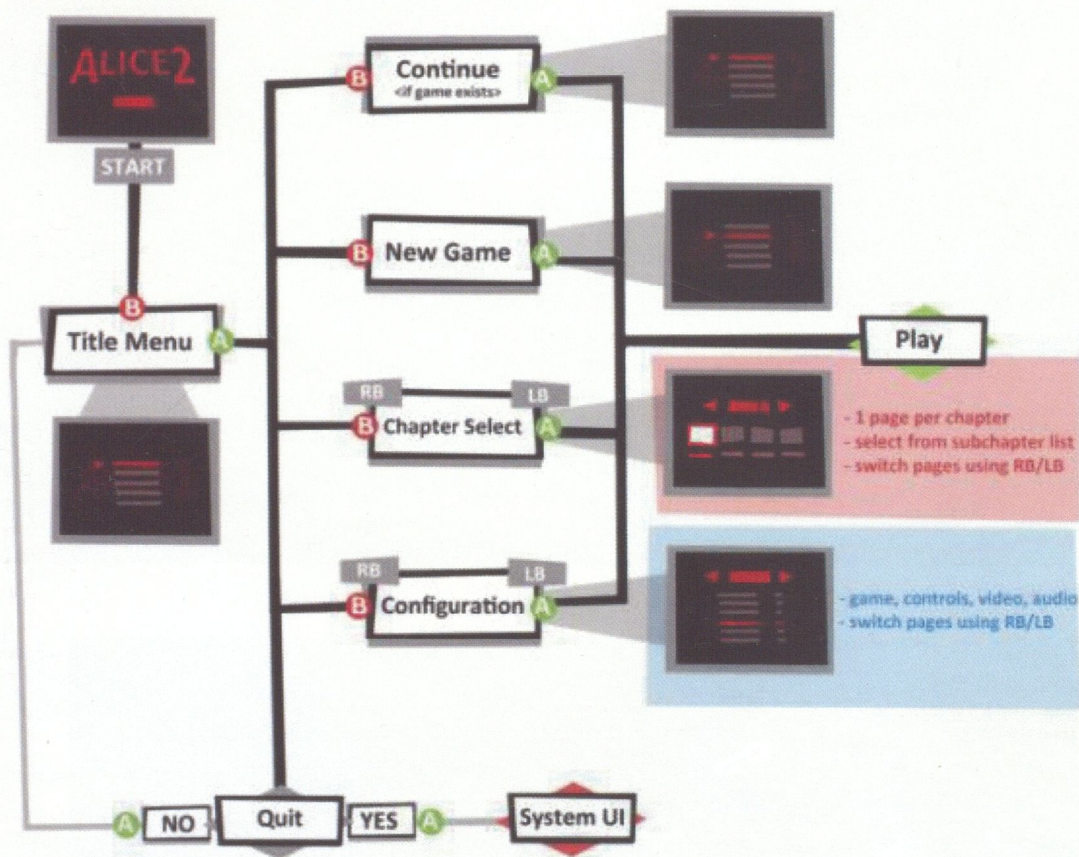


PoI Camera Active, Info Prompt visible

MAIN MENU

Title Menu Map

B always steps back to previous page



PUZZLES

The original game relied heavily on puzzles. Alice 2 will be no different. Expect to see puzzles “boxes” as a part of level design – sprinkled throughout Wonderland.

A2 will contain a wide range of "puzzles": verbal, auditory, visual, physical, and "other".

A sample of topics we might want to explore for puzzle foundation:

- Spatial Skill
- Logical
- Short Term Memory
- Rote Utilization
- General Knowledge
- Visual Apprehension
- Geometric

Example:

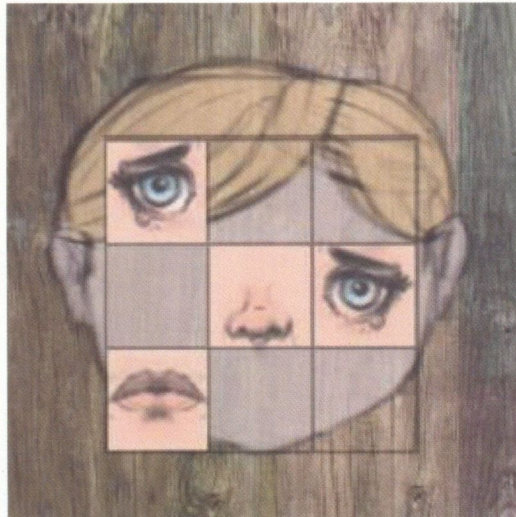
The Emo-Inhabit puzzle utilizes the inhabit push/pull feature. **Player must inhabit and position blocks to correctly form a face which represents the correct emotion/reaction/state.** When both these conditions are fulfilled, the puzzle will end.

Each Emo-Inhabit room initially features:

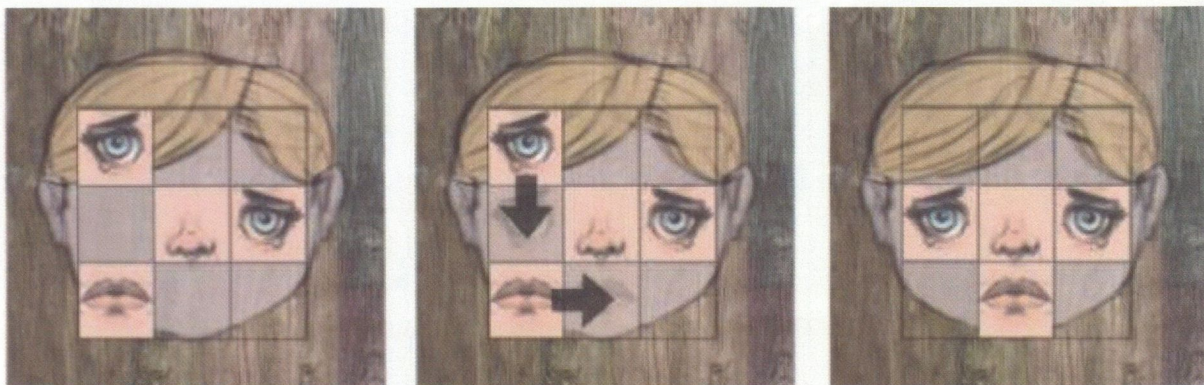
3x3 inhabit push/pull grid. The inhabit grid is integrated into a representation of a doll face:



- Upon player interaction, the **talking doll head** provides a clue which suggests a clear emotional response. For example – “*Today I lost my puppy. Mother says he probably won’t come back.*” The correct emotional response to this would be “sad”. The doll head can be interacted with at any point to hear this dialogue again.
- After the initial interaction with the doll head, inhabit blocks appear on the grid. Depending on desired difficulty, block count may range from 4-8.

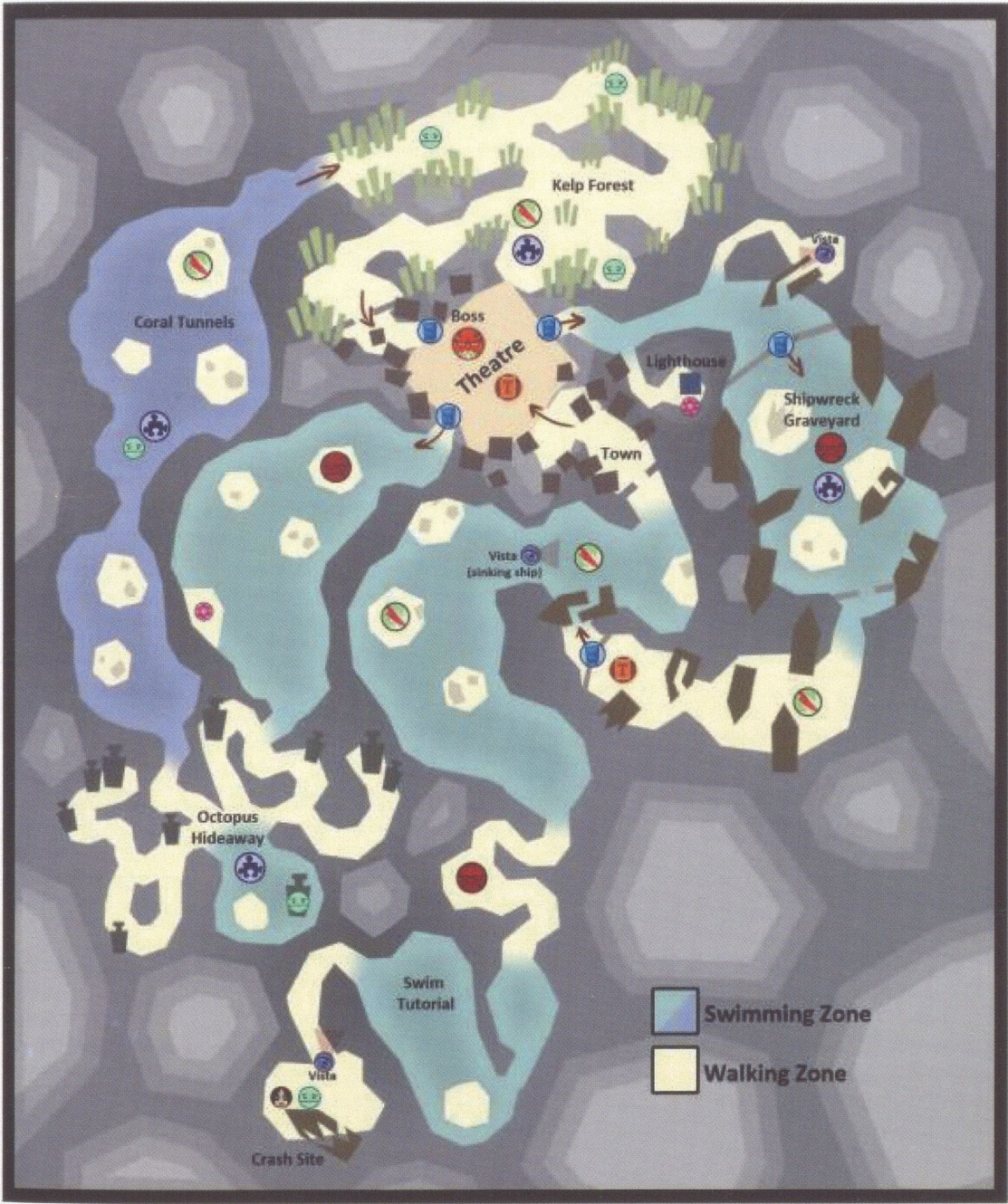


- 4 special inhabit blocks has a facial feature on the upward facing side –**left eye, right eye, mouth, and nose**. Once inhabited by Player, each of the eye blocks and the mouth block can be cycled through different versions of the given facial feature which represent different emotional states.



- When Player successfully completes the Emo-Inhabit puzzle, the blocks recede and an exit from the room is provided.

Below is a top-down level layout for one chapter of Wonderland, which gives an indication of how many puzzles we see per domain.



WONDERLAND: SEA SPECTACULAR
not to scale/does not represent final layout

CAMERA

The aim is to build an expanded/improved camera toolset that frees level designers to create more varied and compelling paths of gameplay through environments, unrestricted by camera limitations.

Achieving this goal should include (but not be limited to):

- Implementing a hybrid camera which blends designer controlled automated orientation/position with manual control by player.
- Providing a consistent set of values for all ability specific camera modes within the archetype.
- Smooth blending between event triggered camera behavior and base camera behavior.

GENERAL GOALS FOR CAMERA

The camera should support and guide the player through sequences of gameplay, allowing them to concentrate on the challenge at hand, especially during more demanding platform gameplay.

Though the player is generally able to use manual (free) camera control to inspect the environment, **gameplay challenge should never be derived from camera manipulation**. In particular, when the gameplay challenge relies on complex movement sequences (platforming), player manipulation of the camera should not be necessary to navigate the environment.

BASE CAMERA BEHAVIOR

The base camera behavior is that most commonly experienced by the player, the default which all area and ability specific camera variants should blend to/from.

The base camera should be a hybrid solution that combines a traditional manually controlled perspective camera with automated orientation/position determination which supports level design and gameplay requirements.

MANUAL CONTROL

If a fixed (director), cinematic or similar camera mode is not active the player can manipulate camera manually to inspect the environment or aid movement.

Manual camera control can be relied upon exclusively in areas which don't demand complex movement. If the player is presented with a platform challenge (or the like), the manual camera will be augmented by predefined automated camera orientation.

AUTOMATED ORIENTATION/POSITION

Automated camera orientation serves to assist the player in navigating the environment. This is achieved by removing the burden of camera control in situations where it is not intuitive for the player.

The extent to which automated orientation is required will vary depending on the design of the environment or specific gameplay goals. For example:

- A subtle application is vertical camera pitching on steep inclines, ramps and stairways.
- A more involved example is a path of complex platform gameplay which demands a variety of smoothly interpolated changes to camera orientation/position.

Automated orientation must function to assist the player equally well regardless of the direction they are facing when moving through a given sequence of gameplay.

Given the amount of potential variance, it must be possible for exact behavior of an automated camera to be defined by the designer per situation. At the least, the type of automated solution should be available as a choice for the designer. For situations which do not present great variance between instances, a scripted camera may suffice (doorways, ramps, etc).

During gameplay, manual control will always override automated orientation. The player should never have to “fight” the automated camera. When manual control is initiated, automated behavior should be disabled for a given period.

AUTOMATED ORIENTATION/POSITION IMPLEMENTATION & DETERMINATION

Automated orientation and position will likely require a range of solutions. With that in mind, the following is a list of methods to investigate is provided:

- Camera Hints/nodes
- Thirds Person Scripting
- Path camera, player relative
- Axis Rotational Spindle camera
- Automated Orientation Control
- Look-at position interpolation

When deciding on methods of implementation take into consideration artistic goals, designer workflow, and technical/performance issues.

AREA/ABILITY SPECIFIC CAMERAS

Certain pre-determined and player triggered situations require modified camera behavior. This behavior is implemented through custom camera modes, scripted camera behavior and camera anims.

For reference, the types are listed here:

CAMERA ABILITY RELATED

Jump

Camera should not exhibit and undue amount of vertical motion. Control for vertical damping on camera position should be available.

Shrink

Shrinking will alter camera distance and position/orientation offsets and applies a scripted camera anim which may apply a screen material, impart camera motion, alter field of view and/or depth of field. When player uses shrink to enter a confined interior for prolonged time, special camera behavior should be applied to compensate for collision problems.

Float

Float will alter camera distance and position/orientation offsets and applies a scripted camera anim which may apply a screen material, impart camera motion, alter field of view and/or depth of field. Range of free-look orientation control limited or disabled.

Jump-Pads

Vertical motion damping should be applied to emphasize the speed at which the player is being flung upward when using a jump-pad.

Slide

Default behavior follows player character position with similar characteristics as base camera. Designer may override with path or some other form of automated camera position.

Push/Pull

Default behavior alters camera distance and locks position behind player character. Designer may override with path or some other form of automated camera position (to show relevant areas of environment, for example).

Combat

Combat utilizes a lock-on camera behavior which uses enemy position to determine orientation. Various scripted camera behaviors may apply.

Death

At time of writing, complete list of death events is still being generated. Death events may trigger a variety of different scripted camera behavior. Different deaths may require different camera position, screen material, etc. This will be expanded upon when final list of death types is available.

AREA/LEVEL SPECIFIC

Swimming

Swimming will alter camera distance and position/orientation offsets and applies a scripted camera anim which may apply a screen material, impart camera motion, and alter field of view and/or depth of field.

Similar to Sprint, some rotational lag and bank/roll when player character is turning should be used to accentuate sense of speed.

2.5D Gameplay

Chapter 3 contains several discreet sections of gameplay which is limited to a 2D plane. Camera position will be controlled by designer, and may change position to frame various gameplay challenges. Player free-look should be restricted to temporarily repositioning camera, within a given range, in line with the 2D plane.

Giant Alice

Giant Alice will alter camera distance and position/orientation offsets and applies a scripted camera anim which may apply a screen material, impart camera motion, and alter field of view and/or depth of field.

Scripted camera support to frame special interactions with objects in the environment will be heavily used during these sequences.

Off With Her Head

Chapter 5 contains several discreet sections of gameplay which the player character becomes a disembodied doll head that can roll around using physical movement. Camera position will be similar to regular third person follow, but may require a unique behavior slight bank/roll on turns and other orientation adjustments.

First Person Camera

The player will be able to trigger a first person “free-look” camera mode. While in this mode, all regular controls are disabled. The player cannot move position or interact with the world. Orientation can be controlled with RS. Camera must reorient to position at player character eye line.

Idle

During player idle state, some idle wandering camera behavior should be implemented. This could be achieved using a camera anim.

FIXED AND “POINT OF INTEREST” CAMERAS

Automated fixed position (or “Director”) cameras may be used in situations where free camera control would prove problematic (restrictive interiors) or to highlight areas of scenic importance. In most cases, this sort of camera is not appropriate for core gameplay.

A Point of Interest (Pol) camera is preferable to an automated fixed camera. The designer should be able to use the Pol feature to implement a player triggered fixed camera that provides a variable range of orientation control.

NON-INTERACTIVE CINEMATICS

Cinematics focusing on one or more characters talking within a small environment may benefit from the use of automated camera positioning. This would potentially save time in implementation as well as maintaining a consistent presentation of such cinematics.

Blending camera behavior smoothly between all these varying events in an important goal. Currently, shifts between camera behaviors scripted cameras not adequately blended, often leading to abrupt and jarring transitions which could lead to player disorientation. For example, camera behavior which alters field of view will not interpolate between previous field of view and adjusted value.

FAIL-SAFES

Provision must be made to automatically reset the base camera to the correct position in the case of camera losing line of sight to player character for an extended period. Examples where this may occur:

- Camera caught in complex collision geometry.
- Dynamic change in collision separates camera from player character. Example: door closing resulting in camera being trapped in a separate room.
- Mesh interpenetration which traps camera within collision geometry.
- Camera moving outside game-play environment.
- Sudden player character movement which breaks interpolation or creates a path of interpolation which can't be resolved. Example: sudden fall, knockback, player interaction with physics volume.

Improving interpolation methods and implementing robust scripted cameras for event specific cases (such as death and world interactions) will help reduce occurrences, but a fail-safe will guarantee play can always continue.

AUDIO

Probably the single most effective way of communicating and instilling a sense of dread and horror into the minds of our audience is through the sounds in our game. Alice 2 will feature a constantly shifting sound-scape comprised of dynamic music, sound effect cues, and layered VO. Physiological games will be played with audio – Pavlovian response to auditory cues, tempering and training the player to experience dread and fear, suspicion - a range of emotions. But there will also be light – Alice 2 will be a story of redemption – Alice learning that the death of her parents was not her fault – sound will play an equally large part in creating and supporting this end of the emotional spectrum.

Deafening. Competing with the din of steam and horse-drawn transportation, animals and industry, were tradesmen all bawling together, salesmen and hucksters of provisions, bodies, hardware and newspapers; place a perfect Babel (foreign tongues, too) of competition. 40K street people screaming in the streets “strawberries ripe; oranges from Spain” “nuggets (fragments) of coal,” chairs to mend. Food sellers anything portable—larks, sparrows, roast chestnuts, baked potatoes, hot eels, muffins, ginger beer.

Ambient noise part of the noisomeness of the city. . . “the roaring of a monstrous creature” . . . hammers, grinders, smiths, bells of all sorts, musicians, barking dogs, lowing cattle—a din, a humming, a perpetual loud whisper . . . echoing, reverberation of wagon wheels, rushing and lapping water, street sellers of every imaginable (and some unimaginable) commodity or service vying for attention.

The “indefinable boom, a distant but ever-present sound . . . becomes a deafening roar as the day grows older” . . . persistent, remorseless . . . a pitiless howl of fear, pain, labor and rage in equal measure. Even in the middle of this maelstrom, a trombone in a marching band might be distinguished, likewise a match seller’s braying cry of “Lucifers ha-penny hot” the rumble of scavenger’s cart, and the tinkling bells that sat like a tiara on a horse’s head.”

The general approach is to create an audio piece for each scene/section, which consists of general sound effects, dialogue, soundtrack, and ambience. These different pieces will transition seamlessly into the following scene. Transition elements can be dialogue, silence, and simple fades.

SOUNDTRACK

The main soundtrack themes will be broken down into different versions – Action, Suspense, Fear, Sadness, Victory, and Disturbed.

Soundtracks will be inter-changeable and triggered by events and locations.

Certain paths in the game will be divided into sections. Each section has its own particular soundtrack attached. As Alice crosses the border of each section it will trigger multiple sounds. This will allow us to build momentum and give player sound cues of things to come. These sounds would be short, not too intrusive and blend with the soundtrack or ambient sounds playing at the same time.

CONTROLS

Tentative: Subject to testing

PS3 / XBOX360

London

Left stick	Move forward, backward, left, right
Right stick	Look
A button	Jump
B button	NA
Y button	NA
X button	Use/Interact
Right trigger	NA
Left trigger (hold)	POI/Lock-On
Right Button	NA
Left Button	NA
Start	Open Menu/Options
Select	Open Objectives
D-pad – Up	NA
D-pad - Down	NA
D-pad – Left	NA
D-pad – Right	NA

Wonderland

Left stick	Move forward, backward, left, right
Right stick	Look
A button	Jump/Double Jump/Float
B button	Clock Bomb (White Rabbit)
Y button	Hobby Horse
X button	Vorpal Blade
Right trigger	Pepper Grinder
Left trigger (hold)	POI/Lock-On
Right Button	Teapot Cannon
Left Button	Shrink
Start	Open Menu/Options
Select	Open Objectives

Lock On Controls

Left stick	Move forward, backward, strafe left/right
Right stick	Toggle Between Targets
A button	Dodge
B button	Clock Bomb (White Rabbit)
Y button	Hobby Horse Attack
Y button (hold)	Charged Hobby Horse Attack
X button	Vorpal Blade Attack
Right trigger	Pepper Grinder
Right trigger (hold)	Pepper Grinder charged homing projectile
Left trigger (hold)	Remain Locked On
Right Button	Teapot Cannon
Right Button (hold)	Teapot Cannon larger splash
Left Button	Shrink
Start	Open Menu/Options
Select	Open Objectives

Menu controls

Left stick	Move highlight
Right stick	NA
A button	Select
B button	Back
Y button	NA
X Button	NA
Right trigger	NA
Left trigger	NA
Right button	Forward one page
Left button	Back one page
Start	Return to Game
Select	Objectives
D-pad – Up	NA
D-pad – Down	NA
D-pad – Left	NA
D-pad – Right	NA

Swimming

Left stick	Movement - Slow
Right stick	Look
A button	Swim Up
B button	Swim Down
Y button	Simple Attack
X button	Boost
Right trigger	Electrical Attack
Left trigger (hold)	Fast Swim Forward
Right button	Swim Boost
Left button	NA

Start
Select

Open Menu/Options
Open Objectives

PC

London

W, S, A, D	Move forward, backward, left, right
Mouse	Look
Space	Jump/Double Jump/Float/Interact Use
L-Ctrl	NA
R-Mouse	NA
L-Mouse	NA
L-Shift	POI/Lock-On
C	NA
ESC	Open Menu/Options
Tab	Open Objectives
1	NA
2	NA
3	NA
4	NA

Wonderland

W, A, S, D	Move forward, backward, left, right
Mouse	Look
Space	Jump/Double Jump/Float/Interact Use
L-Ctrl	Shrink
R-Mouse	Range Attack
L-Mouse	Melee Attack
R-Mouse	Projectile Attack (for test)
L-Shift (hold)	POI/Lock-On
C	Call Cheshire Cat
ESC	Open Menu/Options
Tab	Open Objectives
1	Vorpall Blade
2	Pepper Grinder
3	Teapot Cannon
4	Hobby Horse
Mouse-Wheel	Quick-Change (weapon 1, 2, 3, 4, 1, 2...)

Lock-On Controls

W, A, S, D	Move forward, backward, strafe left/right
E	Toggle Between Targets
Space	Dodge
L-Ctrl	Shrink
R-Mouse	Range Attack
L-Mouse	Melee Attack
L-Shift (hold)	Remain Locked On
C	Call Cheshire Cat
ESC	Open Menu/Options
Tab	Open Objectives
1	Vorpal Blade
2	Pepper Grinder
3	Teapot Cannon
4	Hobby Horse
Mouse-Wheel	Quick-Change (weapon 1, 2, 3, 4, 1, 2...)

Menu controls

W, A, S, D	Move highlight
Space/L-Mouse	Select
R-Mouse	Back
E	Forward one page
Q	Back one page
ESC	Return to Game
Tab	Objectives

Swimming

W, S, A, D	Swim forward, backward, left, right
Mouse	Look
Space	Swim Up
L-Ctrl	Swim Down
R-Mouse	Simple Attack
L-Mouse	Boost
L-Shift (hold)	POI/Lock-On
C	Call Cheshire Cat
Start	Open Menu/Options
Select	Open Objectives

CHECKPOINTS/SAVE/LOAD

Alice II will use a checkpoint system to save the progress of the player. Every time the player reaches a checkpoint, an auto save file is created on the player's profile with his last status and position. This checkpoint will be used if the player dies to respawn him.

CHECKPOINTS

- A checkpoint saves the player's status to a save file; it is restored when the player chooses Continue in the main menu, or dies.
- There's only one checkpoint at a time in the player profile.

Checkpoints will save and load the following information:

- Health
 - Mission status (if any)
 - Alice Position
 - Dynamic actors position
- This checkpoint save file gets overwritten every time the player hits a checkpoint, it also gets overwritten if the player changes chapters through the chapter selection menu.

PERSISTENT SAVE

- This save file is independent from the checkpoint save file, it used to save the player's current unlocked weapons, collectibles, and experience points.
- This persistent save does not get overwritten.
- If the player changes chapter within the chapter selection menu, the save will not get overwritten to a previous version of Alice weapons/experience/collectibles.

CHAPTER POINTS

- A chapter point is basically a checkpoint, except a chapter point can be selected in the chapters menu to play from that part of the game. This will give the Player an opportunity to find any collectible they may have missed without having to play through the entire game again.
- When selecting a chapter point player will have the previous collectibles and upgrades that they had collected.
- If user chooses to select new game from the menu they will be prompted with a warning message that they will lose their previously saved data. Upon selecting new game they will play the game from the start without any previously saved collectibles or upgrades.

TROPHIES AND ACHIEVEMENTS

Alice carries a diary. The diary is a logical place to display trophies and achievements.

Achievement Behavior

As described in the MS guidance document. Achievements unlock automatically once Player has triggered a specific requirement. Displays on-screen for a moment, is added to Player's overall achievement score for the game.

Achievement Assumptions

Achievements are broken into two major categories. Some achievements can live in *both* categories, but might be placed in the "everyone" category for the sake of simplicity.

Achievements for *everyone* should be geared towards *teaching* or *reinforcing* already taught concepts.

- Deliver ~5 points
- Naturally unlocking

Achievements for *hard-core* should be geared towards providing an extra level of *satisfying* challenge.

- Deliver 10~50 points
- Challenge complete unlocking

Total Achievement Points in A2: 1000 (mandatory)

Total Achievements in A2: 50 (tentative, typical)

Everyone Achievements

Introduce, teach, and reinforce game play concepts.

1. Return to Wonderland = Complete the "Glory Forest" tutorial (5pts)
2. Spicy Horse = Found the Hobby Horse (5pts)
3. Full Deck = Killing 52 Card Guards (5pts)
4. Long Float = Using Dress Float to go the maximum possible range (5pts)
5. End Game = Finishing the Game (unlocks something special. Special level.) (5pts)
6. Little Ms. Drama = Using the Look-At button to watch a "dramatic event" (5pts)

Hard-Core Achievements

Provide an extra level of satisfying challenge.

1. Finished Game Without Cat Nip (domain/game) (10/50pts)
2. Finished Without Dying (domain/game) (10/50pts)
3. 100% Enemies Killed in (domain/game) (10/50pts)
4. Found all Memories (domain/game) (10/50pts)
5. Completed all challenge caves (domain/game) (10/50pts)
6. Fully Upgraded all Weapons (domain/game) (10/50pts)
7. Vorpall Madness = 100% Enemies Killed with Knife *only* (domain/game) (10/50pts)

PS3

Large Scope Games

- Title allocation points: 950 – 1050 points
- Contains 1 platinum trophy and 1 or more gold trophies
- Platinum link attribute set to all trophies other than the platinum trophy

EASTER EGGS

Layering in story bits is an important aspect to Alice II. One way to do this is to add touches to the game that reference things within Alice I, or Easter eggs, things that may not be essential to the story but add nice bits of story to people who pay attention.

One example of that is are the symbols that were used in Alice I, Alice wore an Omega symbol around her neck.

Alpha: α signifies the beginning, the first, the root.

Omega: Ω signifies the ending, the last and final.

The Omega was chosen to signify Alice herself is “the end”. This was represented in-game at the Final Boss Battle – where Alice discovers that the Queen is Alice as well as all the characters Alice has encountered in Wonderland. The Queen (Alice) is therefore, the Alpha and Omega – the beginning and the end (and presumably everything that came between).

Mad Hatter’s hat contains all of the alchemy symbols, marking him as a potential expert on the subject.

Collecting alchemy symbols could be linked to the tarot card system (and collection system) as well as linked directly to puzzle(s) in the Hatter’s domain.

The link between astrology and alchemy can be exploited to create greater connection of meaning between domains, characters, and their symbols.



Cheshire Cat – Gold dominated by the Sun (Sun is golden god of prophecy)



Adventure Alice – Silver dominated by the Moon (Moon is goddess of hunt)



Conductor Alice – Copper dominated by Venus (Venus is goddess of romance, uniting force)



Jabberwock = Iron dominated by planet Mars (Mars is god of war)



Queen = Tin dominated by Jupiter (Jupiter is leader of the Gods)

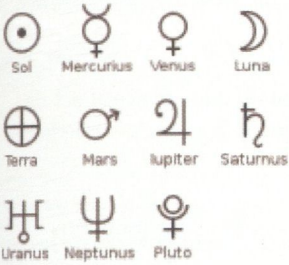


Mad Hatter – Mercury (quicksilver) dominated by planet Mercury (messenger of the Gods)



Caterpillar = Lead dominated by Saturn (God of Agriculture)

Astrology Symbols



Terra = Goddess of Earth (Caterpillar Domain)
Uranus = God of the Sky (Card Sky-Bridge)
Neptune = God of the Sea (Ship Graveyard)
Pluto = God of the Underworld (Insane Children Domain)

These can be linked into the tarot cards, and into locations. For instance, Neptune for the undersea section of the game.

DOWNLOADABLE CONTENT

TENTATIVE: *If downloadable content production is approved the plan is to ensure it does not impact any of our existing development plan or schedule. Discussion of DLC production ongoing*

Below is a list of ideas for possible Downloadable Content.

DLC content (Packs 1, 2, 3) -

- Pack #1 Hatter Domain - Day of the Automaton
- Pack #2 Dollhouse Domain - Rise of the Dolls
- Pack #3 Combo of Domains - London "Freakshow" (compilation of several domains with some small 'rooms' for domain-specific abilities like Off with Her Head and Giant Alice)

Character Viewer - Accessible from same menu where DLC is accessed (main menu, external to game). Will ship on disc. Can be unlocked as DLC for Player One.

EA PROPOSED OFFERINGS

Basic Theme – Free single wallpaper – Alice Logo/Signature image

- PS3 (1080p) – 360 (720p) – SD + HD variants
- Free

Potential to be localized if includes logo- potentially with ship date – Could be as simple as re-purposed pack key-art.

Both require SD and HD layouts. MS UI will sit on top of image, covering a good section of the image, so will require a different layout accounting for this UI.

PS3 allows other small customizations if we so desire: sound effects, menu color, 3 font choices, replacement pointer and even icons.

Basic Theme “collectors” Pack – 5 unique wallpapers including “Free” signature image from above

- PS3 (1080p) – 360 (720p) – SD + HD variants
- ~ \$2

Includes high-res polished character art created for magazine covers / PR releases over concept art or painted screenshot of their respective domains. This could also include 1-2 of our best pure-concept pieces, depending on how many assets have already been created.

Mad Hatter – Cheshire Cat – Alice - White Rabbit – Queen (if applicable) – Caterpillar – Stuffed Bunny – Insane Children

Avatar Pack – 2-3 Avatars + Cheshire Cat “prop”

- 360
- ~\$3

Alice Outfit w/ signature pose animation, Mad Hatter Outfit (hat will need to be squashed), White Rabbit w/ ears attached to hat + Animated Cheshire Cat “prop”

No weapons are allowed, and hair/face cannot be altered unless covered by a static “helmet”. Lots of small restrictions, hopefully with better documentation by the time we’re ready to build- should plan on doing as far ahead of time as possible to safely book slot with MS and get through their submission hurdles. Maya-based tools.

Weapons – 4 Special Weapons + All Weapon Bundle

- PS3 / 360
- ~\$1.50 apiece - \$4 bundle

Each weapon class gets a single re-skin unique look, with minor 10-20% combat effectiveness boost. Weapons still unlocked along standard upgrade path. Unique VFX or SFX a bonus- no need for new animations.

Traditionally great seller among hard-core, with minimal costs. Ship on disc, unlock through store.

Skins – 6-8 Unique Dresses

- PS3 / 360
- ~\$2 apiece - \$6 bundle

Several dress sets, selectable from options menu. On disc.

Several different aesthetic takes to the traditional dresses, TBD. Minor gameplay advantage for best set or all sets would help with sales amongst hard-core. Appeal to men and women.

APPENDIX A: ENVIORNMENTS

LONDON

Even in the “full” light of day, a cramped, dim, shadowed, muddied, shit-stained, coal-dusted, gray-scale world, dominated by filthy bricks, limestone, unpainted, rotting wood and the occasional bit of grimy granite. Despite this murky sea of brown gone bad, the neighborhood’s favorite color, since Roman times, is RED—signifying fire, devastation, and blood. Red (and a few other bright colors) appear everywhere (signs, adverts, billboards, papier mache figures outside shops--fish, food, cigar Indians, etc.), outlandish military uniforms, sandwich men, graffiti, London character costumes—hookers, con men, crazies, actors, puppeteers, street musicians, stilt walkers and acrobats, side-show attractions, and red silk robes of the Chinese in Limehouse. They’re fighting for a moment’s notice or distinction through the overwhelming sludge of dirt, fog, and desperation.



Sets in London are built from streets, alleys, buildings, and parks to form neighborhoods or city areas. Every area of London should have a distinct theme and tone - Whitechapel, Billingsgate, Threadneedle Street, and Hyde Park to name a few locations where even the names evoke images of the life contained within.

London will be presented in a linear fashion. When Alice comes back to London after gameplay in Wonderland she is faced with a specific area within London. She will not have the ability to go back and revisit previous areas of London she’s been to.

London sections of gameplay always serve as transition points into Wonderland.

DISTRICTS OF LOCAL LONDON



In A2 we'll visit a small subset of larger London in which a broad cross section of London's architecture, wealth, poverty, people, and places are represented to dramatic effect. Conveying emotion, tone, and a sense of place is more important than historical accuracy in relation to street positions, building location, etc.

Whitechapel



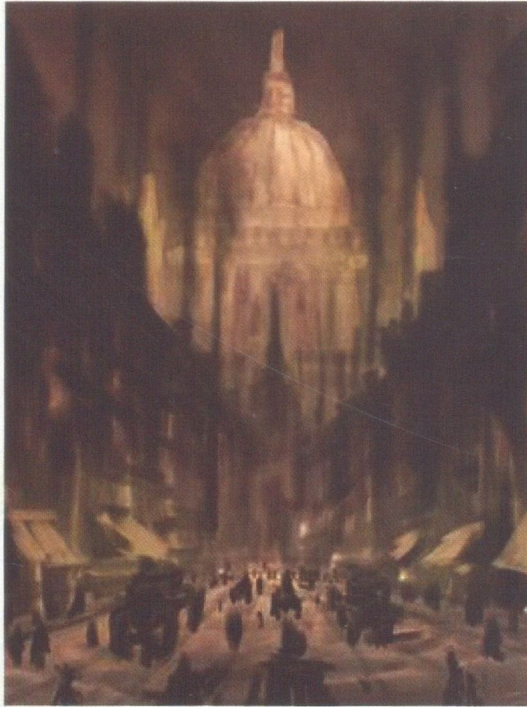
The slums, dark and dreary. Whitechapel streets are active with neighbors seen hanging around outside their places out and about talking to one another. This is where Alice and the Player get their first taste of London. The Doctor's office and Pris Witless are located here in Whitechapel.

Billingsgate



Alice makes her way to Billingsgate as nighttime approaches. Traders, sailors, merchants, and refugees enter London through the Docks and Wharf districts. Along the docks lies the Mangled Mermaid, the local fishermen's pub with a conveniently located brothel upstairs for all the hardworking miscreants. Alice is given a tip that her childhood nanny has fallen on hard times and is now working nights as a prostitute in the Mangled Mermaid. Poor lighting and no police presence makes this a suicidal dangerous place to be without protection.

Threadneedle St.



Threadneedle St. - The affluent section, where we find the wealthiest citizens. The area is well-lit and heavily guarded by the local police and "internal security". Chances of encountering common thieves here: low. The Banking District is home to the family Lawyer's Office.

Bow-Street Lock-Up



Upon waking up from a visit in Wonderland, Alice finds herself in a holding cell for acting crazy and being a public nuisance. Outside, an unsympathetic guard laughs, and mocks Alice. Deep, dark and dungy as Alice makes her way down the gaol her mind starts to play tricks on her again.

Rutledge Asylum



Rutledge Asylum, Alice is in a straightjacket. The asylum is blank, bare and stark. Patients continue to shout things at doctors, nurses, each other, and Alice. The Tweedles walk around holding instruments used to perform lobotomies and other procedures doing their best to “fix” their patients.

WONDERLAND



Wonderland is a series of warrens which are accessed via different transitions within London. At certain points within Alice's journeys she has no choice but to enter Wonderland. The different warrens of Wonderland will vary greatly in theme and structure. Some will be tight and claustrophobic, while others will be open and expansive.

Each new Portal into Wonderland leads to a new and distinct warren. These live within Alice's mind and imagination - as such, warrens are defined by the emotions and memories that they represent or protect.

WARRENS OF WONDERLAND

Hatter's Domain



Alice returning to the Hatter's Domain is a nod to the original game, the ruined remains of the Hatter Domain. Hatter's domain hangs in the black, "tea party" abyss. Alice sees gears turning, steam rising, fire jetting, sounds of metal grinding. Something's happened to Hatter's Domain since Alice's first visit. The Dormouse and March Hare have taken over and control everything. They've exacted revenge on Hatter by disassembling his body. Alice agrees to help Hatter reconstruct his body and regain control of his domain in exchange for information she seeks.

Deluded Depths



An icy, wet Wonderland. In the far distance, separated by ice flows lies a ghostly ship that rests in a bottle – the HMS Gryphon. Sharks hover in the sky around the bottle waiting for it to crack. Upon reaching the HMS Gryphon Alice meets her friend the Mock Turtle and they make a descent to the bottom of the ocean where they find the Carpenter and his makeshift town made out of bits from sunken ships.

Mysterious East



The Caterpillar now makes his home perched on top of a miniature Oriental garden. Alice must shrink down to enter this miniaturized place of pagodas and bonsai trees. When she shrinks down she finds a conflict taking place on the mountain between the Origami Ants and Samurai Wasps that buzz overhead, patrolling for intruders in perfect formation. Alice reaches the summit of the mountain garden only to find that what she thought was the Caterpillar is just a statue. The ground splits beneath her and she falls into a cave to find the Caterpillar in his cocoon. She questions the Caterpillar as to why she's back in Wonderland, but this only angers him. The Caterpillar emerges from his Cocoon as a butterfly and banishes Alice from his garden

Cardbridge



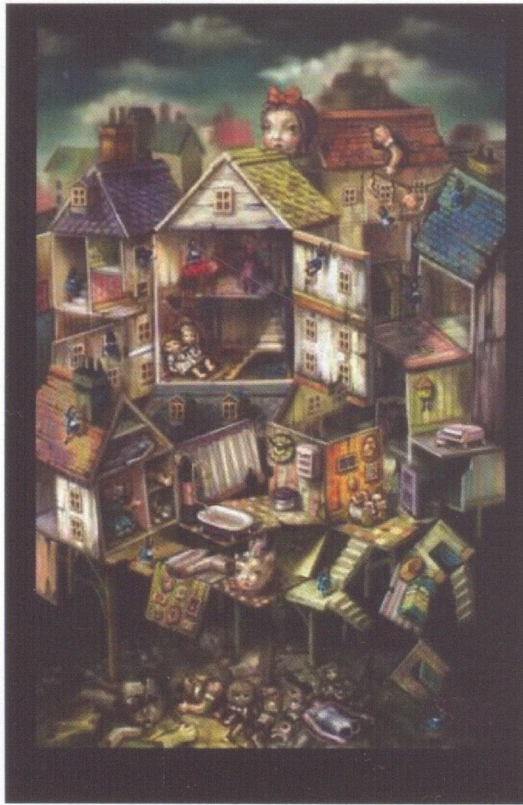
A bright surreal bridge of cards suspended in mid-air. Walking forward, Alice’s footsteps create rippling feedback from the bridge of cards – they flutter out from under as she passes, flying ahead and re-forming into path. An awesome vista stretches to the horizon on all sides, beautiful blue sky and green earth – all except a stormy darkness materializing ahead.

Queensland



Alice returns to what’s left of the Queen’s Domain. Outside the domain is dilapidated; it’s being overrun by tentacles. Queensland is not what it once was. As Alice makes her way through she finally makes her way inside to find the domain in the same state, but at the entrance lays the White King who thought he could gain control over the castle.

The Dollhouse



The Dollhouse Domain, Dollhouses piled up on the horizon, floor covered in doll parts. Inside the center of the domain the Insane Children have taken their last stand in a makeshift Dollfort. The Insane Children are being taken hostage by the Doll-Maker so that he can feed them into the Infernal Train.

The Insane Children's mad speeches give clues as to what is happening. "Stop him!" "The Dollmaker!"

Infernal Train



The embodiment of unrestrained evil, brutality, mystery, and fear. A terrifying mixture of her fears about the powerful, unrestrained, unknown, uncontrollable inhumanity, of industrial strength gone mad; all matched to her own feelings of impotence and ignorance. The unknown is calculatingly cruel, discriminately vicious, and merciless. The train attacks Alice where she is most vulnerable, and attempts to neutralize her strength by playing on her guilt.

APPENDIX B: CHARACTERS

An interesting array of characters will be created for Alice II. They will drive the narrative, provide clues and offer guidance. The most important of them are effectively gatekeepers between London and Wonderland. They exist in London as real-world, characters and in Wonderland as the keepers of their own themed domains.

Alice Liddell, 23, reflective, spirited, sad, startlingly fierce



Alice has been deeply traumatized by the death of her family by fire. For years she absented herself from reality and her formerly rich fantasy life. Now she's trying to emerge from that desperate isolation. But hurt, angry, and embattled, she feels that she's still lost, damaged, drowning in a sea of ignorance and uncertainty. Her trauma has submerged parts of her character—her sense of fun, adventure, and fantasy. A2 is about her attempts to reclaim those parts of herself and her efforts to deal with her anxiety and guilt by reestablishing order and control in her life.

Released less than a year ago from a decade of confinement at the Rutledge Asylum, Alice has taken up residence at the Houndsditch Home and Refuge for Wayward Youth in London's notorious East End. The locals now acknowledge her by name – some few even care about her. Everyone seems to know her story, know there's something different about her. Life is hard; and harder still for a young woman living alone.

The phallo-centric world disrespects and harshly judges female solitude. And Alice faces additional obstacles to survive on her terms. So much of what she thinks about, senses and feels disturbs her, challenges her sanity, her balance, and threatens her security. A constricting web of existential questions terrifies, and drives her--“What's

wrong with me?” “Where is my confidence?” “Who am I now?” “What happened to who I was?” “Why is the truth so hard to find?”

Though her grip on reality is not firm, she is not delusional. There is something skewed in her recollection of the fire that killed her family. Her inability to recall the whole “truth” of that devastating event—her ignorance—has been variously depressing and infuriating.

Alice’s Problem

Alice’s life unraveled at the death of her family. The memory of the horrific fire, the imagined suffering, the attendant grief, the sense of loss-abandonment, were quickly combined into a toxic, debilitating mix and morphed into a more powerful psychosis--survivor guilt.

In a classic presentation of the condition, she perceives herself to have done wrong by surviving the traumatic event that killed her family: she did too little too late to help them; they helped her live and died for their trouble; therefore—she “killed” them. Her particular manifestation of survivor guilt is dependent on her psychological profile—her fears, phobias, and neuroses. Like other sufferers she directs (not assuages) her guilt by trying to help others in traumatic situations in her work at the Houndsditch home.

Alice has unfinished business and a “moral dilemma”. She’s “forced to do stuff she doesn’t particularly want to do.” Action is the only way out. Besides the unresolved familial issues caused by the domestic disaster, Alice is trying to save herself. Each of her actions will be a potential revelation; it may advance her “goal,” but each revelation has the potential for harm—a kind of self-fulfilling prophecy “I’m bad, I can’t be helped.”

NOTE: CURE is NOT a word associated with her psychosis.

Alice’s Condition

To exist as a normal human being requires interaction with other people. Identity is socially created; only through relationships does one understand oneself as a brother, father, sister, daughter, friend, hero, villain, etc. Without meaningful social context and interaction, identity is lost. And while isolation doesn’t drive every sufferer completely around the bend, it’s taken a toll on Alice. Her isolation is an alienating, soul destroying loneliness, and she feels her brain grinding down, devolving into formless, gray-black misery. She’s lost.

It’s well-known that extended isolation harms the isolated. It may lead to a semi-fatuous condition, violent insanity, or suicide. Isolation (even self imposed) is torture and will often result in psychosis. Persons who undergo extended periods of isolation eventually manifest several behaviors extracted from a jackpot of common physical symptoms. Whether the isolation results from mandated solitary confinement or psychological trauma makes only a degree of difference. Those isolated (like Alice)—even after release:

- Talk to themselves; brood; pace incessantly; hear voices
- Have seizures; claustrophobia; panic attacks
- Are super-sensitive to (and flustered/enraged by) routine noises
- Forge relationships with unsuitable companions (bugs, lint, etc.)
- Are unfit for interaction (despite craving it)

- Have trouble following (or generating) words/gestures
- Relive (constantly) events from childhood
- Engage in autistic self-clutching and/or rocking
- Reject food
- Hallucinate (commonly of another world);
- Are angry about absence of opportunity for happiness or joy
- Lack concentration and control over emotions
- Withdraw to semi-catatonic state; unable to initiate behavior
- Desperate to discover a purpose
- Suicidal
- Consumed with revenge and/or self-hating fantasies [cutting head off and rolling it down the street]; destroying herself--and any sign of herself--by throwing herself under a train

Alice's response to her particular collection of symptoms is to become a combatant—she's fighting for her sanity; resisting. Her identity is rooted in thwarting control. This is self-preservation—fight back against an enemy—resistance is the sole means of maintaining a sense of purpose- (and sanity).

What Drives Alice?

Her "condition" does not deny her a sense of humor, irony, or cynicism. Her intellect seems mainly intact. Something's wrong with her and the world, but she doesn't know what. And she thinks she wants to know. Formerly fearless, her ignorance devours her precarious confidence. She forces herself to confront her burgeoning fear of the unknown in an attempt to find the truth.

Angus Bumby, 32, a Victorian “dandy.”



Eleven years ago, having abruptly left Oxford (without a degree), the “Doctor” came down to London and, credentialed with an ingratiating manner, a respect for Mesmerism, and familiarity with the work of Kraft-Ebing, founded the Houndsditch Home and Refuge for Wayward Youth, a destination for troubled or abandoned kids and young adults. The charitable venture has become surprisingly profitable.

Now a big “professional” man, with no obvious physical disfigurements, he’s fussy in dress and deportment. Hungry eyes—a lupine mouth. Vain and fastidious—obsessive hand washer, cloths brusher, mirror gazer. His mantra: “By training my patients to forget their unfortunate pasts, I’m waging (and winning) a battle against depravity, misery, and degradation.” Modesty is not among his attributes.

He is not, however, the selfless servant to the poor and friendless that he seems; more a charlatan and maleficent Svengali. His philanthropic “role” gives cover to perverse predilections. His alleged fight against depravity is a stand-in for his own stained morality, and cover for the battle he’s lost against his own fatally-flawed character.

Before coming to London, he was a single accusation of “inappropriate” activity away from being sent down. When he arrived, he kicked around the City, developing a taste for East End “roughs.” Though lacking money or conventional commercial skills, he possessed a patina of civility and a reptilian sense of survival and timing. He insinuated himself into the (sometimes hair-brained) agendas of London’s diversely trained, disposed, and motivated philanthropic community.

An overburdened and incompetent police force ignores him. He forestalls unwelcome curiosity about his “odd” methods from his “philanthropic” colleagues by occasionally doing something decent. An infrequent “good thing” contributes to his own denial—that he’s nothing more than a degenerate child molester, murderer and procurer--and allows him to pretend that he’s working for the “greater good” ---one child at a time.

His “workplace” a children’s refuge—is a front for child prostitution. He preys on the desperate want and fear of children, whom he cleans (being disease free is important) sends to the streets and/or supplies to ready customers. A prisoner of his sexual abnormality, and his criminal past. he needs a constant supply of boys and girls for himself and his clients.

He is now a self-declared (and acknowledged) “expert,” “miracle-worker” “saint” in juvenile “reclamation” projects, with his own “shop”

What Drives the Doctor?

The Doctor, a prisoner of his soul-destroying vice, is no blameless victim. He brutalizes vulnerable children under color of charity, and justifies his illicit appetites and contemptible crimes (and those of this clientele) with an elaborate self-serving fiction. He is obsessive; helpless to alter his behavior though the risks are substantial.

What might he fear?

Exposure as the murderer of Alice’s sister? Not so much, it turns out. The only would-be witness to that “ancient” crime is a deranged child/woman (Alice) who’s spent the last several years in an insane asylum. Even Bumby’s possession of a “keepsake” from the Liddell house would not be dispositive.

Exposure as a pederast? Yes. His “business,” and his rich clientele could be jeopardized by Alice. She’s smart; insightful. She might see through the fiction of his “benign” activities with young boys and girls, recognizing that he is a sadist, child molester, panderer, etc.

Doctor’s Problem

He wants to eliminate Alice as a potential threat to his current business. He can do this by discrediting her sanity, confusing her memory, driving her to a deeper dysfunctional breakdown. That this will also keep her from credibly reconstructing her memory of his role in her family’s demise is merely a collateral benefit.

But, why not get just get rid of her? He certainly could. He assisted in her release from the asylum for a reason. It wasn’t to tempt fate—or see how much she remembered. He is a vain pseudo scientist and procurer as well as a pederast. And Alice’s “story” of tragedy mixed with youthful beauty and virginity makes a prurient feast that could make him fortune. Greed conquers all.

Cheshire Cat



The cat’s character is framed as Alice’s sometime guide and sounding board. He’s willing to give voice to the doubts and fears that she’s unable to express. In the tri-partite role of helper, guide, and sub-conscience, his is the most important voice in the game.

As in his previous incarnation, he’s not really courageous enough to suggest rash risk. By turns cynical/sarcastic/distant/philosophical/earnest he’s tried to blend into the radically altered Wonderland. Still he renders Alice invaluable service, all the while trying to keep himself out of harm’s way.

He needs (feeds off) Alice’s physical, mental, emotional, and moral energy. He has his own agenda—which, of course, is actually hers—from a different angle. He’ll help her in her “quest” to find the truth, as long as it doesn’t interfere with his own business, and his plans to employ her to achieve his goals. It’s all about him—he’s a cat after all—and they’re not known for altruism.

One of the roles (in many guises/voices) is helping Alice—to navigate the world, to recognize her “problem,” understand its development and resolve it. He will:

- 1. Give her a useful view of her situation
- 2. Recognize trauma to release it
- 3. Help her develop self confidence to relieve it
- 4. Help her understand the traumatic event—resulting misfortune
- 5. Help to convince her that she is the sufferer NOT cause of suffering.

THE DECEASED FAMILY

An accidental (or was it?) fire destroyed Alice's home and family. Her mother, father, and little sister will make "appearances" throughout the game – in recalled VO, ghostly reenactments, and recovered memories.

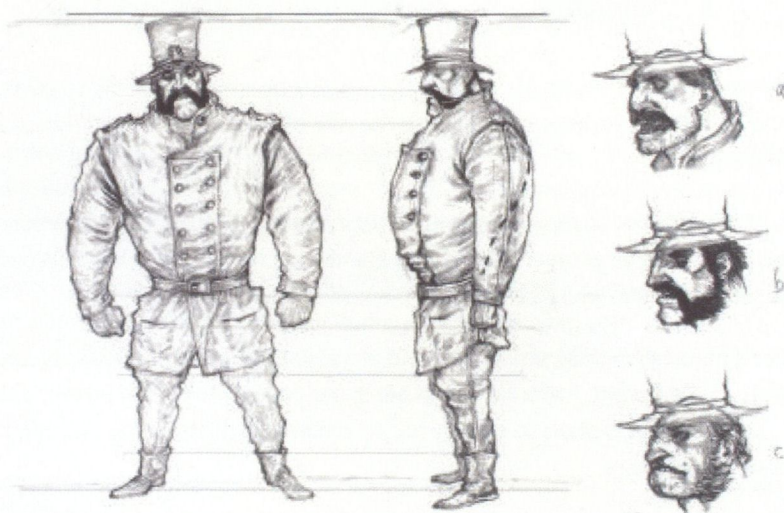
Alice's Mother

Alice's Father

Lizzie (Alice's sister)

LONDON CHARACTERS

Police



The "Peelers" or "Bobbies" are greeted largely with derision by Londoners, but they did become accepted fairly quickly. Their primary purpose was to prevent crime, and some London criminals left their haunting grounds of London for the larger provincial towns, which in turn established their own forces on the Metropolitan model.

Youths 10-18 resident at Houndsditch Home and Refuge . . .



Pathetic, lost, desperate, unloved boys and girls. Orphaned or otherwise on their own; “saved” by the Doctor; variously funny, cruel, hopeless; seduced and abandoned, used, abused, damaged, broken. Irreparable. Vulnerable. They lie; they conceal their own hurt by hurting others. Survival is all that matters. “Do anything to survive—bad memories can be managed and/or deleted” might be a creed.

Pris Witless



An alcoholic of middle years (but drink has taken its toll, so it’s hard to say more accurately) cadaverously thin, and pretty much morally bankrupt, a captive shackled to her addiction and on call for any degraded task on behalf of

anyone who can supply her next vat of gin. Before being unceremoniously sacked from Rutledge, she had attended Alice as a night “nurse”, and having witnessed Alice’s condition and release, delivered her to the attentions of Angus Bumby.

Pris was no ministering angle. Like most contemporary nurses, she was qualified for little more than emptying bed-pans. Her wages barely supported her need to be constantly inebriated. To supplement her income, she procured “troubled” young people for organizations and individuals in the East End, which were variously saving the souls and sanity of the unfortunate or recruiting prostitutes to meet the rising need. She was not overly curious, when Bumby—a star in the philanthropic community—asked her (for remunerative consideration) to bring Alice round. “She’ll make an ideal assistant,” he’d said, “an orphan herself, whose endured trauma (and needs to forget what caused it). I can help her while she helps others.”

Pris, though pissed to the gills, wondered if he thought she had just fallen off a turnip cart.

Wilton Radcliffe, QC, 50



Former Liddell family solicitor and county magistrate. Socially awkward, smart, childless bachelor living/working as a barrister in the City. He inherited his father’s fascination with the culture and practices of the East. Radcliffe senior took Foreign Service postings in Tokyo and Shanghai, and Wilton often visited. His parents perished in the Sepoy Rebellion, and he keeps mementos of their lives in the Orient in his Threadneedle St. offices.

Served as executor of the Liddell estate, most of which was consumed by Alice’s “treatment” at Rutledge Asylum.

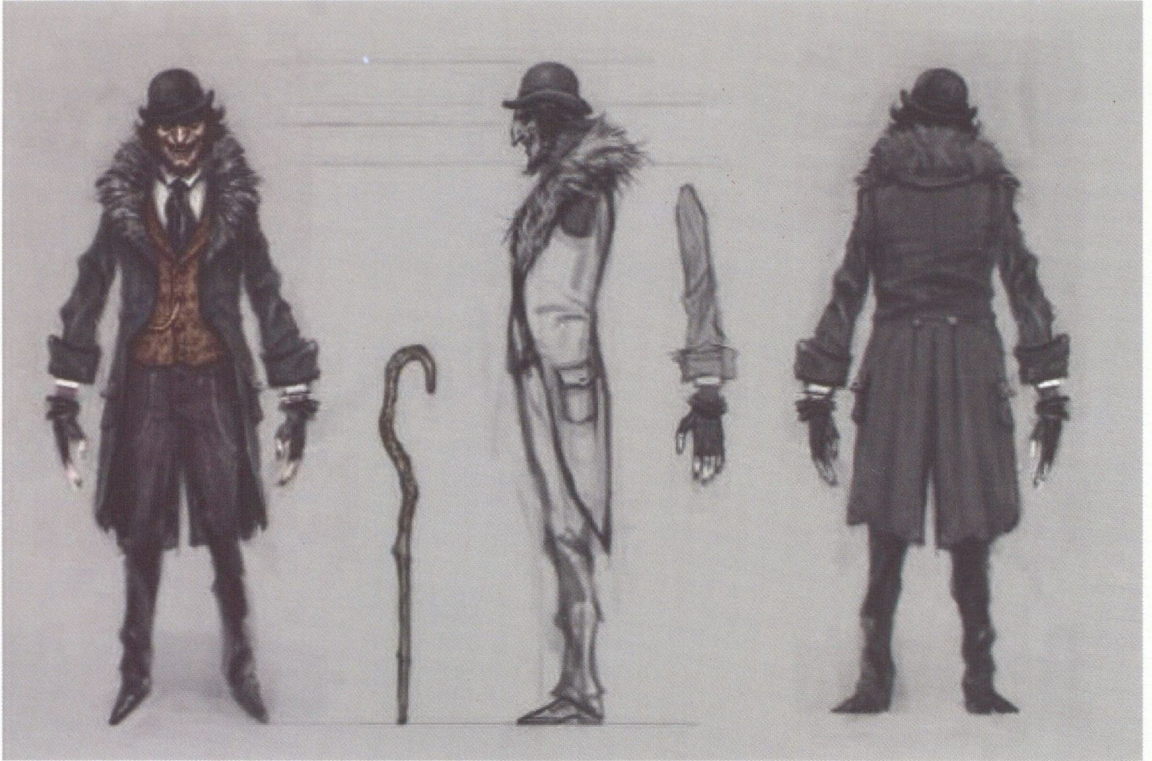
Nan Porter, 43, prostitute



A handsome, well-educated woman now slightly beyond even the third blush of youth. Taught French and music to the Liddell sisters before the fire. A series of disastrous choices in Oxford, poor choices in male companionship, subsequent penury, an iron-hard sense of pride, and a fierce streak of independence have led her to a life of not quite squalid prostitution. She has her own digs at the Mangled Mermaid; and while she has a pimp, she can still choose her clients.

Unbeknownst to Alice, Nan visited the comatose teenager a handful of times throughout her stay at Rutledge.

Jack Cartwright, 38, Pimp



Outsized, bullying, mean-spirited, congenital criminal. Discovered early in his heinous career that it was easier and more profitable to live off the labor of friendless women than to put oneself in the way of harm or John Law. Nan Porter's pimp and alleged protector, Cartwright is a habitué and emblem of that disreputable tavern, the Mangled Mermaid.

LONDON BACKGROUND CHARACTERS



Cleaners

Bin rakers, chimney sweeps, crossing sweepers, dustmen, and dust-yard scavengers are seen cleaning the streets and houses of London.

Seamen and Dockers (River Workers)

Chinese seamen among them. Ballast men, casual labor, coal whippers, dock work, raftsmen, watermen.

Prostitutes

They are then exposed to insult without the means of redress, imposed upon by the police, must stand all kinds of weather, often without a friend in misery, or a place to call home. Fifty-five thousand such creatures roam the streets of London. No wonder that the journals teem with cases of suicides. Of these, fifty-five thousand nine-tenths die prematurely of disease and in misery, having lived lives of almost unimaginable hardships, and having, during those lives corrupted twice, or thrice nearly, their number of young girls - to say nothing of the ruin showered upon strong masculine constitutions. In a police report, I recently noticed a return of four parishes, containing in all, about 12,900 houses, and 70,000 inhabitants. Of the houses, 510 were of ill-fame, and of the inhabitants about 4,000 were prostitutes.

Butchers

Butchers were suspected of using meats other than pork, beef, and chicken to produce their sausages. Their butchers carts, carcass hangers/stretchers, abattoirs, and meat processors provide a bloody backdrop to almost every neighborhood in London. "With a liking for the sausage, home-made as well as imported, there has always been present to the mind of the consumer an uncomfortable suspicion respecting the bond fides of the veiled delicacy."

Green Grocers

Inhabiting the market streets like Brick Lane, Lambeth Walk, or Whitecross Street - selling green vegetables such as cucumbers. Apples, scarlet beans, lettuce. They buy from Covent Gardens.

Fishmongers

Billingsgate market and the river Thames is where many of the cities fishmongers are found. They pull in a bountiful harvest from the sea.

Salters / Skinners (Tanners) - The Tanner

Leather was a vital Victorian commodity and tanners were highly skilled workers, but they were forced to live on the fringes of society because of the noxious stink that went with the job. Raw hides were dipped in a sickly-sweet smelling lime solution for a week before the tanner scraped off the rotting flesh and hair. They were then soaked in 'bate' - warm, steaming gravy made from water and dog feces, which removed the lime, softened the hides and stank the yard out something terrible! Over the next year, the hides would be soaked in various tanning solutions before the meticulous rinsing and drying out process began. The work was dull, strenuous and very, very smelly. Little wonder that tanners usually married other tanners!

Pure Collector

'Pure' is actually the word for dog poo! The pure collector roamed the streets, scooping the poop left by our canine friends, not for health and hygiene reasons, but for profit. Well someone had to provide the tanners with enough doggie-do-do for their 'bate'!

Cloth workers Haberdasher Drapers

Selling small articles for sewing. Making dresses and suits for ladies and gentlemen.

Workers

Factory girls, factory machinists, watchmakers, tobacco rollers, match makers, manure handlers, looking glass makers, and glass blowers.

Vintners

Making the beer and wine the city consumes in such huge quantities.

Finance

Bankers, money-lenders, pawn brokers, rent collector, stock brokers.

Ironmongers

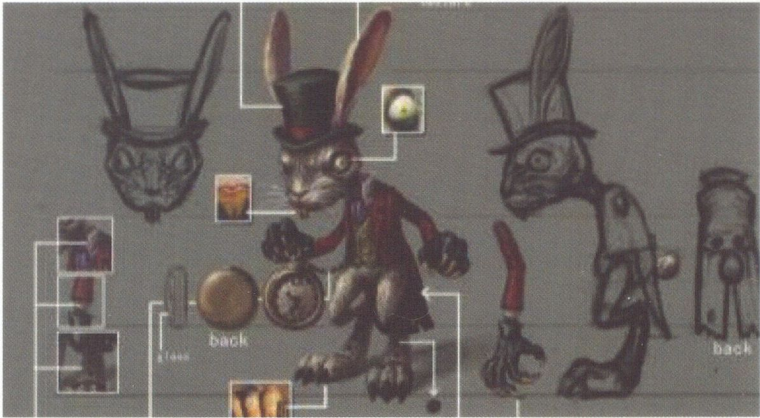
Those who beat into shape various metals. Their workshops are hot, sooty, and dangerous places.

WONDERLAND CHARACTERS

Characters (including Alice) derived from the tradition will be identifiable, detailed, comprehensible, and compelling. Like Carroll’s originals, they can never be boring. His creations have an evocative legacy in literature, cinema, and software; they have engendered audience expectations for familiar, much-loved archetypes. We’ll *play* off and/or expand those types as often as we pay off conventions. Our originals need to be woven into the familiar Wonderland fabric.

As Carroll would find any of the myriad of symbolic “meanings” associated with his characters [e.g., the Mad Hatter as a stand-in for a Jewish money-lender or, similarly, Prime Minister Gladstone] odd if not ridiculous, we reject them, too.

Rabbit



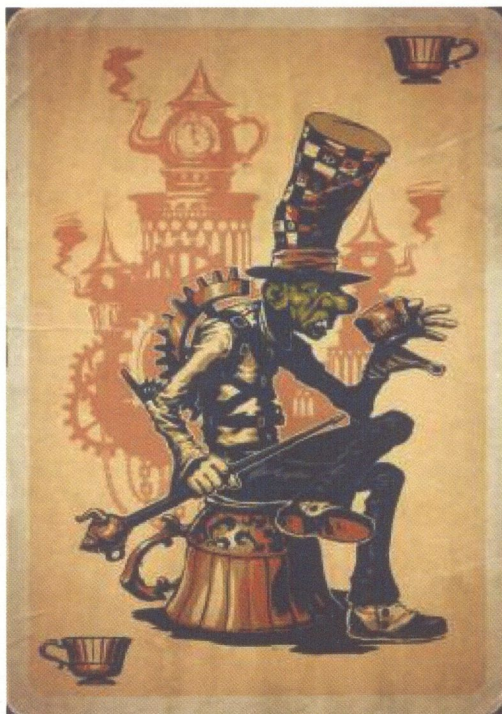
Reprise AMA Wonderland good guy, with the haughty air of career subaltern. A messenger, Even his pals think he’s a bit “fussy” and a bit “limited” in the IQ department. But everybody respects his demeanor. Like Cat and the Caterpillar, he knows what’s going on and how much is at stake in Wonderland. His lifelong relationship with Alice gives his presence credibility and urgency.

The Caterpillar



The sage of Wonderland. Mature and wise, but distant and fading. A Caterpillar with any “age” on him is on the way to becoming a butterfly. This transformation is inevitable but unspoken; it adds both urgency and acceptance to his advice and behavior.

Mad Hatter



What once were habits now are vices. It was always time for tea at the Hatter's place. And a wacky little tea party, all in good fun, was just the thing. Now, the tables have been turned; someone(s) else is pouring. The mechanical obsessions have turned ugly. His undernourished physique is initially in parts, and putting him together does not call on his best "side." No longer in the Queen's service his personality is less obvious. His memory isn't everything it might be. Still; he knows a lot; helps a lot. Has his own pride.

A sort of know-it-all; bit of a blow-hard; sententious; not senile . Recognizes Alice as a means to an end. Understands what she wants; misleads her to his advantage; frightens her and then feels bad about it. A manipulator; but not evil.

March Hare



Spends so much time with Dormouse that his conversation always includes the other. They are a pair, and their voices should play off one another. The Hare is “mad” of course; hence his character. But he’s not a lunatic. Just unnaturally fixated on his creature comforts and keeping the Hatter down.

Dormouse



Sleepy guy, cynical, a bit stupid. A martinet to the March Hare; imagine how far down the food-chain a creature must fall before securing that august position. Kind of frightening in itself.

Insane Children



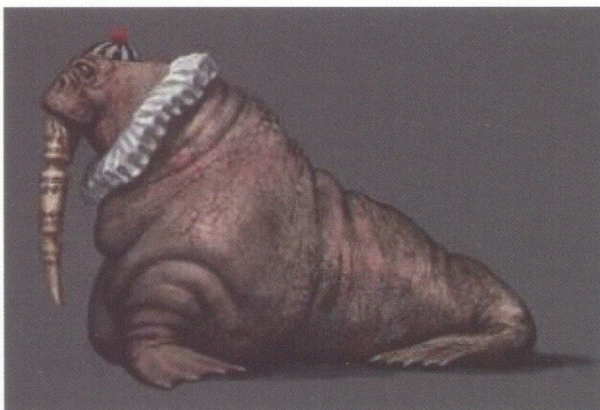
Located in the Skool House in Alice I, the Insane Children paid no mind to Alice, but now they need her help. The Doll-Maker has been capturing the Insane Children and has been changing them to Dolls.

Mock Turtle



No longer fearing for his life from The Duchess, Mock Turtle now takes residence on the HMS Oyster. Self-centered, self-interested, self-important, not terribly bright. Weepy, over-dramatic. Talks too much. Fond of strong spirits. Fatalistic. He's not clever, but thinks he might be.

Walrus and Carpenter



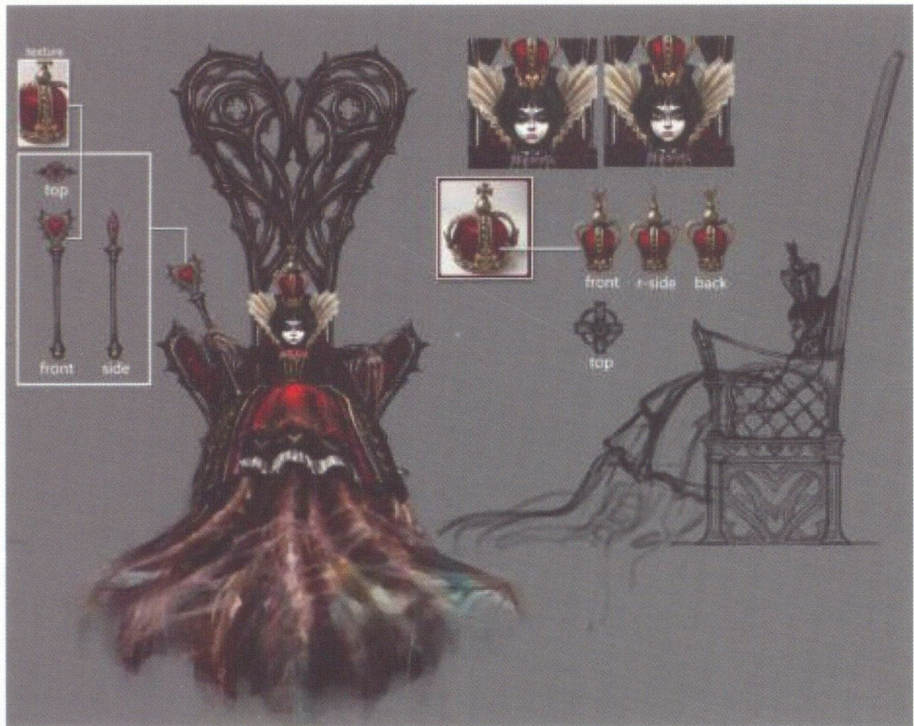
A tall, hungry, conniving, man the Carpenter is constantly playing tricks on the Oysters with his friend the Walrus. With the end result always being the Walrus and Carpenter feasting on the gullible Oysters. With the help of his Mersquids the Carpenter has been taking pieces of shipwrecks in order to build Theater Town and his masterpiece the Theater down near the deepest depths in the hopes of staying as far away from the Infernal Train as possible.

The White King



The White King returns with his men to the castle upon hearing of the Queen’s fall. They thought to reclaim the castle and rebuild the surrounding lands. When they arrived however, they were set upon by “monsters” The queen still lives in some form and her and her men have trapped the White King at the entrance to the castle.

The Red Queen



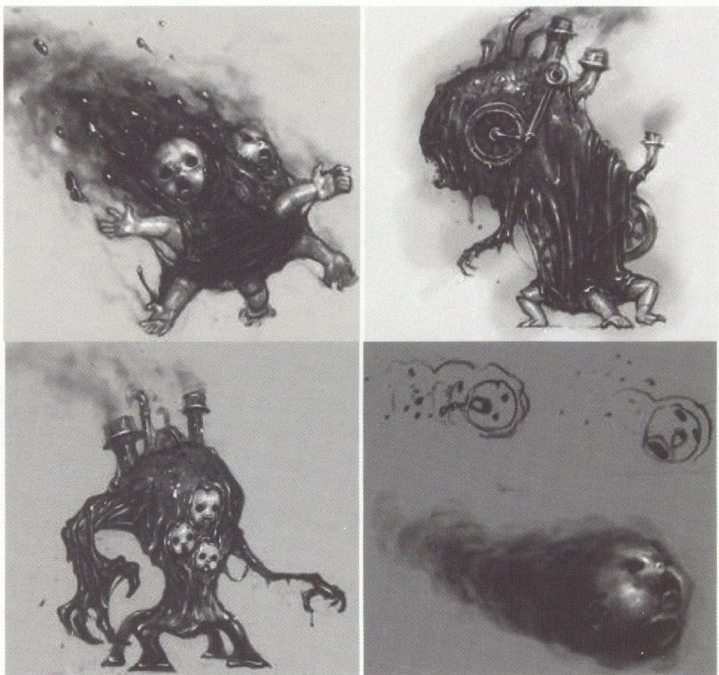
Still a “force” in Wonderland, even though her psycho pathologically-sized desires for unquestioned authority and adherence to her rules were defeated. She is still power-mad, irrational, and irresponsible hypocrite. She represents the worst elements in persons who can’t function without controlling their environments and all those around them. But she’s part of Alice, too, and not destructible for cause.

The Infernal Train

The embodiment of unrestrained evil, brutality, mystery, and fear. A terrifying mixture of her fears about the powerful, unrestrained, unknown, uncontrollable inhumanity, of industrial strength gone mad; all matched to her own feelings of impotence and ignorance. The unknown is calculatingly cruel, discriminately vicious, and merciless. The train attacks Alice where she is most vulnerable, and attempts to neutralize her strength by playing on her guilt.

SAMPLE OF WONDERLAND ENEMY NPCS

DOOM Enemies



Spawned from the Infernal Train, Doom Enemies are seen in every Wonderland Domain. There are various types of Doom Enemies seen throughout the game including Doom Grunts, Swarms, Grubs, Doom Tanks, and Agile.

Eyepot



Another one of Hatter’s creations, Eyepots are seen patrolling the domain looking for any intruders. The Eyepot’s weak spot is its eye, but being on a swivel makes it easy for it to turn around and avoid oncoming projectile attacks.

Doll Boy



Enemy of the Dollhouse Domain, the dolls are attacking the Insane Children and taking them back to the Doll-Maker where they become part of the process. When Alice attacks the dolls parts of their heads and bodies start to shatter and break off.

